

BILL KIRCHEN • WAYLON JENNINGS • ANA POPOVIC

Guitar Player

JUNE 2002

**THE JON
SPENCER
BLUES
EXPLOSION
IGNITES A
BADDER
SHADE OF BLUE**

**LEARN CLARENCE
WHITE'S CLASSIC
COWBOY BENDS**

**11 GEAR
REVIEWS!**
**LINE 6 VETTA
HAMER MONACO
BURNS STEER
G-CRAFT MK1H
ROCKTRON
PROPHECY
& MORE!**

**BIG
HEAD
TODD**

US: \$4.99 CAN: \$6.99



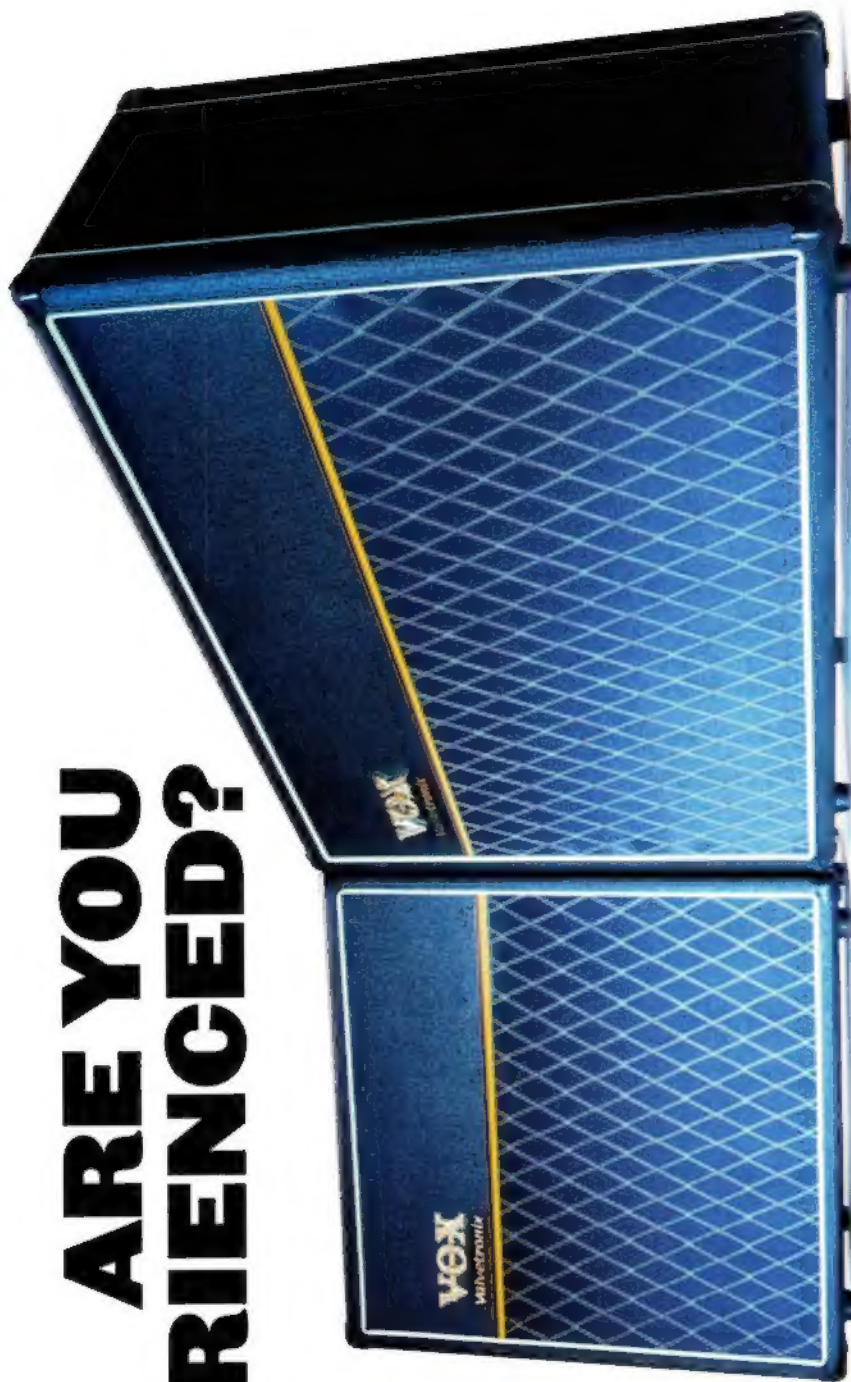
A MUSIC PLAYER PUBLICATION



CMP

United Business Media

ARE YOU EXPERIENCED?



UNTIL YOU EXPERIENCE VOX VALVETRONIX, YOU'LL NEVER KNOW HOW AWESOME A MODELING AMP CAN BE. Valvetronix is an entirely new kind of modeling amplifier. Its patented Valve Reactor and REMS technologies give you what you've always wanted in a modeling amp. Versatility and the ABILITY TO RE-CREATE all the subtle nuances and audio details of 16 legendary and sought after guitar amps. BUILT-IN COOL EFFECTS. Carefully crafted models of a closet-full of coveted, classic and popular stomp boxes and effects. And the AUTHENTIC FEEL of classic tube amps. **EVERYTHING ELSE IS JUST MAKE-BELIEVE.**



**WE
COME FOR
SLINKYS**



WWW.ERNEBALL.COM

cry baby

BUILT LIKE A TANK - COMBAT READY



THE DIMEBAG CRYBABY® SIGNATURE WAH

Dunlop
GUITAR ACCESSORIES U.S.A.

www.jimdunlop.com

PURE FENDER BLACKFACE TONE

PRO ^{NEW} TUBE

Series
Amps



50 Watts!
Switchable to 12

HIGH GAIN ★ CHANNEL SWITCHING ★ TREMOLO



★ TRUE ALL-TUBE CIRCUITRY ★
POWER TO BURN
PICTURED: PRO REVERB™

Fender
www.fender.com

★ What do we mean by True All-Tube Circuitry? Go to www.fender.com/protube to find out. ★

© 2002 FMIC. Pro Reverb™ is a registered trademark of FMIC.

PRS PAUL
REED
SMITH
GUITARS



Paul Phillips □ Puddle of Muck

Chad Kroeger □ Nickelback

**PUDDLE
OF MUCK**

NICKELBACK



FAILURE WAS NOT AN OPTION



Ed GREENE is an industry veteran who has been mixing sound for close to fifty years. He is also a dedicated Mackie user. Apart from the Olympics, he has also mixed the Grammy, Oscar and Emmy awards.

The world waited. The world listened.

Over a billion people heard the live sound broadcasts of the opening and closing ceremonies of the 2002 Winter Olympic Games.

Show Audio Designer ED GREENE had one chance to get it right. One chance. Failure was unacceptable.

Ed chose Mackie consoles, because they get the job done. Reliably. Precisely. For professionals every day.

Take it from a guy that had one take to get it right.

A billion and a half people did.

1.800.258.6883 • WWW.MACKIE.COM



© 2002 MACKIE DESIGNS INC. ALL RIGHTS RESERVED. "MACKIE" AND THE "RUNNING MAN FIGURE" ARE REGISTERED TRADEMARKS OF MACKIE DESIGNS INC. "ED GREENE" IS THE LEGAL NAME OF ED GREENE AND APPEARS ON VARIOUS LEGAL DOCUMENTS SUCH AS HIS DRIVER'S LICENSE, BIRTH CERTIFICATE, AND SO FORTH.



Calling All Musicians...

The Fostex VF80 has arrived.

The VF80 8-Track Digital Power Tool follows in the tradition of its 16-track predecessor, the VF160. It's an all-in-one solution to today's recording needs—a 20GB digital hard disk recorder, digital mixer, effects processor, digital editor, and digital mastering device with an optional built-in CD burner.

Whether you are a guitarist taking advantage of the specially designed amp modeling, a vocalist using the great sounding on-board mic modeling, or a keyboardist utilizing the built-in MIDI connections, the VF80 provides a little something for everyone. So check out the VF80 at your Fostex Dealer today and spread the word.



If you're a guitar player, you're really going to love the dedicated guitar inputs and simulation-effects controls. These are not just re-worked tone controls, these are useful, powerful algorithms that will help you create new sounds.

Fostex
www.fostex.com

ROCKTRON

TECHNOLOGY FOR GUITARISTS

ghs strings

GETTIN' HEAVY WITH HOEY



Whether it's riding the waves of California's electric surf sound, smoking the radio with outrageous instrumentals, or changing the holidays with heavy metal Christmas tunes, Gary Hoey is an artist who cuts the edge. From Hocus Pocus to Ho Ho Hoey, this is one killer guitar player. All this creativity calls for tone that can cover a lot of ground. Gary's tonal instincts are kept on the edge with GHS Strings and Rocktron gear.

With GHS Boomers on his guitars, and Rocktron preamps, effects and controllers on stage and in the studio, Gary keeps finding that primal force behind innovative sounds.

Check out Gary's work at www.garyhoey.com, and catch your own wave of incredible tone with GHS and Rocktron.

GHS Strings
1(800)388-4447
www.ghsstrings.com

Rocktron
1(800)432-7625
www.rocktron.com

GHS Corporation 2813 Wilber Ave. Battle Creek, MI 49015



Introducing the 606 for guitar and 607 for bass.

Think of them
as Zoom on steroids.



Now available over the counter.

Zoom
CATCH US IF YOU CAN

The Zoom 600 Series Pedals

For more about Zoom, click to www.samsontech.com or email info@samsontech.com.

*The 606 and 607 have MSRPs of \$174.99 each. Available at your dealer for the prices above. ©2002 Samson

GIVE THEM THE SILENT TREATMENT

The dilemma faced by musicians today is how to practice without breaking the landlord's rules, or disturbing family members and neighbors. The SLG100N Silent Guitar[®] allows professional and amateur musicians to practice and perform in complete privacy, using headphones, but enjoy the realistic sounds of an acoustic guitar.

The nylon string Silent Guitar features a stunning streamlined appearance with a lightweight composite body, Mahogany neck and Rosewood fingerboard, and breaks down quickly for ease of transportation and space.

Proprietary Yamaha electronics include Piezo in-bridge pickups and an internal DSP which reproduces the natural sounding reverb of user-selected acoustic space. The resulting sound is a warm, full-bodied nylon string tone. An auxiliary mini-stereo input on the body of the instrument can easily connect to an external CD player or tape machine for practicing along with pre-recorded material. The Silent Guitar can also be plugged into an amplifier or P.A. system for live performances and includes headphones and a professional gig bag.



CREATING 'KANDO' TOGETHER



jlsc.com

Enter To Win Yamaha Gear

©2002 Yamaha Corporation of America P.O.

Yamaha is a registered trademark of Yamaha

A four stop for us
is a summer festival
one night, and 200
screaming kids packed
in a basement the size
of my garage the next.

Damn, I love my work.

MEET MY BOSS



BOSS

www.BossUS.com

FaxBack Information: (323) 890-3780

Doc #10597

Redefining Coated Strings



Phosphor Bronze for additional, warm acoustic tone or 80/20 Bronze for crisp, bright tone.

D'Addario's EXP Coated strings combine generations of string making experience with our new coated technology to create the ultimate extended life string.



What makes EXPs different from other coated strings?

We apply an ultra-fine layer of corrosion-resistant EXP Coating to the wrap wire BEFORE it's wound onto the core. This revolutionary process maintains the inherent tonal characteristics and natural feel of the strings, allowing you to play, and sound great, longer - 3 to 4 times longer! Designed by musicians, for musicians!



PO Box 290 • Farmingdale, NY 11735 USA • www.daddario.com



LIFE IS SHORT. LIVE WELL.



RAVAGE THE SENSES

deanmarkley.com 800-800-1008

Original Cryogenic Blue Steel's proprietary Cryo-Tech® processing realigns and re-organizes the string's molecular structure into a more re-active configuration. This lighter molecular configuration gives you a string which is super brilliant, has a full eight-hour life and extended life.

Guitar Player

ISSUE 390 • VOL. 36 NO. 6 guitarplayer.com

Input/Output

- 24** Vernon Reid deconstructs "Cult of Personality." Eric Johnson talks about his favorite *GP* issue, Saliva shows off its rigs, Joan Jett's Melody Maker setup, Smash Mouth's Greg Camp on songwriting, and more!

Profiles

35 Rye Coalition

Jon Gonnelli and Herb Willey go *au naturel*. BY MATT BLACKETT

39 Waylon Jennings

A fond farewell to the outlaw who forever changed country music. BY MATT BLACKETT

43 Ana Popovic

The Yugoslavian-born blues burner is poised to take America by storm. BY ART THOMPSON

47 Peter Lang

After a 24-year hiatus, the man who made a splash on John Fahey's Takoma label is back. BY SHAWN HAMMOND



24

Features

52 BIG HEAD TODD AND THE MONSTERS Monsters, Inc.

Todd Mohr—a self-proclaimed "traditional guy"—performs live with a laptop. BY SHAWN HAMMOND

78 BILL KIRCHEN Twang Banger

The ex-Commander Cody guitarist talks Teles, Grammys, and Gatton. BY ANDY ELLIS

90 THE JON SPENCER BLUES EXPLOSION Rock and Roll Saviors

Jon Spencer and Judah Bauer on trashy tones, sweaty grooves, and the magnitude of attitude. BY DARRIN FOX

PEAVEY
EXTRAVAGANZA
GIVEAWAY
p. 128



90

Bench Tests

108 Luxury Model

Line 6 Vetta. BY JOE GORE

118 Victory Lap

Hamer Monaco. BY JUDE GOLD

121 Gizmo Alert

Smicz TAD 1-Watt Tube Adapters. BY ART THOMPSON

123 Crunch Time

Five new distortion boxes from DOD, Frantone, Fulltone, Roger Mayer, and Menatone. BY DARRIN FOX

133 Clean Machine

G-Craft MK1H. BY ART THOMPSON

139 Power Preamp

Rocktron Prophecy. BY MATT BLACKETT

147 Bizarre Beauty

Burns Steer. BY MICHAEL MOLENDRA

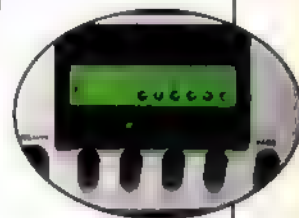
Lessons

62 MASTER CLASS Cowboy Rocketry

Unlock the secrets to Clarence White's faux pedal-steel magic. BY ANDY ELLIS

72 CHOPS BUILDER

Odd-Meter Mayhem, Making Scales Swing, Balloon Tones, a classic Tommy Tedesco column, a tip from Nile Rodgers, and more!



108

Departments

- 14 Soundhole
- 20 Feedback
- 103 Reviews
- 154 Classifieds
- 159 Advertiser Index
- 160 Encore: Classic Interview, B.B. King, 1980

147

No matter how magnificent your chops might be, if you play the same licks over and over again, you'll eventually numb your audience into a death-like trance. That's why, of the many blessings we have to celebrate as we mark *GP*'s 35th anniversary year, the magazine's commitment to innovation and refinement thrills me the most.

In the past four years alone, we've refreshed the look and feel of *GP* three times and continually added—or revisited—elements such as factory tours, home-studio applications, and lesson material. And, starting this issue, we're at it again!

Toolbox has been recast to cover more than strict applications, and is now called Input/Output. The new format lets us include fun and funky columns such as Will Ray's Ebay Strategies and the

return (next issue) of George Gruhn's Rare Bird treatises.

Artist coverage has been blown out with larger layouts and a renewed focus on depth. To this end, we've put the smaller artist segments (Pickups and Buzz) on hiatus. Our reasoning: If you're good enough to make the pages of *GP*'s profile section, you deserve more than a few lines of text—and readers deserve more than a cursory look at a kick-ass talent.

Reader mail (thanks for the comments) led us to the conclusion that our lesson material seemed illogically split into a two-headed beast, so we've constructed a Lessons section composed of a master class (a study of a particular artist and/or style) and Chops Builder (specific technique workouts). We're also opening up the section for future "Guest Guru" columns and other treats.

Bench Tests were tweaked throughout 2001, as we added lead gear reviews with huge photos and cleaned up the overall design. Starting this issue, we've increased the "supersized" photos and the number of products covered, added "Kissing Cousins" sidebars (to inform you of similar models in the reviewed product's market category), and revealed estimated street prices (to give you a clearer representation of a product's real-world value).

A less obvious refinement is a revitalized dedication to provide the most comprehensive information on how and why your favorite players do what they do. True, *GP* already delivers deep, serious, and extremely credible data on creativity, technique, and signal chains, but the staff refuses to rest on its laurels. Now we do even more research, ask probing follow-up



questions, and aggressively challenge each editor to ensure readers get the best story we can deliver.

The bottom line: We're indebted to our reader community for making *GP* the most respected and credible guitar magazine in the world, and we don't take that trust for granted. Committing to constant improvement is our way of keeping ourselves fresh, and, hopefully, keeping readers excited, educated, and entertained. That's what you ask us to do, and we promise to do it better than anyone else. —MICHAEL MOLENDEN ■

Godin
New Guitar
Concepts

The Godin LG.

"The Godin LG is one of the most musical guitars that I have ever played."
Douglas Baldwin - *Guitar One Magazine*



Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.
www.godinguitars.com



THE
124
SECRETS
OF
EFFECTIVE GUITAR PLAYING.



Actual Size

The 124 secrets of effective guitar playing are all in this box – The PANDORA PX4 Personal Multi Effects Processor. 124 effects fueled by Korg's REMS modeling technology. A selection of the world's most coveted guitar amps, cabinets, classic and modern effects pedals, even single coil and humbucker models. All waiting to go wherever you go. The PX4 is packed with a profusion of great features, too, like seven simultaneous effects, a killer virtual feedback effect, an intelligent pitch shifter, drums and bass, a built-in phrase trainer and much more. And with a pair of headphones you can play at any volume, anytime and anywhere. The PANDORA PX4. The secret's out.

TONEWORKS
KORG

© 2002 Korg USA, 312 S. Service Rd., Maitland, NY 11767. For the Korg dealer nearest you (800) 335-0000. For more info visit www.korg.com

THE NEW VHT VALVE TAMP GP3

FOR REAL

Reinventing the rack.

www.vhtamp.com

Guitar Player

A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda
SENIOR EDITORS: Art Thompson, Andy Ellis
ASSOCIATE EDITORS: Matt Blackett, Darrin Fox
ASSISTANT EDITORS: Shawn Hammond, Jude Gold
GROUP EDITORIAL ASSISTANT: Larissa Gamatta

MANAGING EDITOR: Emily Fasten

MUSIC EDITOR: Jesse Gress
NASHVILLE EDITOR: Rusty Russell
NEW YORK EDITOR: Lisa Sharken
CONSULTING EDITORS: Craig Anderton, Joe Gore, Tom Wheeler

ART DIRECTOR: Richard Leeds
ASSOCIATE ART DIRECTOR: Tuc Krueger
MUSIC COPYIST: Elizabeth Ledgerwood
STAFF PHOTOGRAPHER: Paul Haggard

ASSOCIATE PUBLISHER/SALES: Eric Shea
ASSOCIATE PUBLISHER/ADMINISTRATION: Dave Arnold
ADVERTISING DIRECTOR/NEW YORK: Deirdre Jones
ADVERTISING DIRECTOR/L.A.: Jon Levy
ADVERTISING MANAGER/MIDWEST: Michael Montgomery
CLASSIFIED ADVERTISING: Joanne Martin

THE MUSIC PLAYER GROUP

VICE PRESIDENT/GENERAL MANAGER: Allen Wald
GROUP PUBLISHER: Brian Courtney
EDITORIAL DIRECTOR: Michael Molenda
PRODUCTION: Denise Denis (Production Manager)
CIRCULATION: Chen McElroy (Senior Circulation Manager), Pam Santoro (Newsstand Sales & Marketing Manager), Paulette Johnson (Fulfillment Manager), Rosario Perez (Assistant Circulation Manager), Maribel Aleman (Assistant Circulation Manager)
MARKETING: Brad Kaiser (West Coast Marketing Manager), Danielle Ciardullo (East Coast Marketing Manager)
REPRINT COORDINATOR: Stella Valdez
ADVISORY BOARD: Will Ackerman, Jeff Baxter, Lona Boyd, James Burton, Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis, Buddy Emmons, Dan Erlewine, Billy Gibbons, George Gruhn, Sharon Isbin, Henry Kaiser, B.B. King, Albert Lee, Paco de Lucía, Steve Lukather, John McLaughlin, Les Paul, Vernon Reid, Brent Rowan, John Scofield, Juan Serrano, Brian Setzer, Leni Stern, David Torn, Steve Vai, Doc Watson, Johnny Winter

UNITED ENTERTAINMENT MEDIA, INC. A CMP INFORMATION COMPANY

PRESIDENT: Paul G. Golla **SENIOR VP:** Marni Porter
CFO: Jon Spomboli **CONTROLLER:** Doug Kronman

HEADQUARTERS, ADVERTISING AND DISTRIBUTION:
 GUITAR PLAYER 2800 CAMPUS DR. SAN MATEO, CA 94403
 (650) 513-4400; FAX (650) 513-4646; guitarplyr@musicplayer.com

GUITAR PLAYER and FRETs are registered trademarks of United Entertainment Media, Inc., a CMP information company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP information company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos or artwork. Vol. 36 No. 6 For subscription orders, inquiries and address changes: Write Box 58590, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries: phone 800-444-4881 outside the U.S. 785-841-1631.



PUBLISHED IN THE U.S.A.

Baker U.S.A.

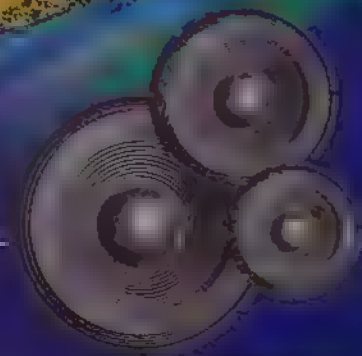
www.bakerguitars.com

photo courtesy Dr. Mark Kayne personal collection

ENTRADA

KENTUCKY
LOUD GTR
BY INDEPENDENCE

[Faint handwritten notes and bleed-through from the reverse side are visible.]



EMINENCE

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

Sneak peek



HOLY GRAIL

Divine reverb for mere mortals

Down from the heavens comes the Holy Grail, a compact digital reverb guitar pedal with angelic verbs. Thou shalt not covet thy neighbor's reverb tank any longer.



WIGGLER

EH builds time machine

The all-tube Wiggler will bring you back to the 1960's with its re-creation of the most sought after modulation effects.



TUBE ZIPPER

Unzip your soul

Just picture your guitar signal being managed by a complex set of filters moving through a vacuum tube maze.

electro-harmonix

tel: 718.937.8300 fax: 718.937.9111 email: info@ehx.com

mp3 demos on: www.ehx.com



OCTAVE MULTIPLEXER

Get Down

...an octave lower with 2 separate smoothing filters that let you tune the tone you dig.



MINI Q-TRON

Reactive Envelope Follower

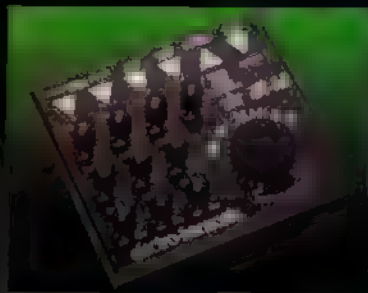
Smoothest and funkier envelope filter ever developed.



BIG MUFF Pi

Made in NYC Classic Distortion/Sustainer

Sweet, violin-like, long-sustaining tones. Prized by artists from Hendrix to Santana to Korn, and countless other stars.



MINI MIXER

4 Channel Mixer

Two inputs for mic/guitar, one line input, one direct input and output. Independent volume, treble and bass controls, plus master volume.



GRAPHIC FUZZ

Distortion with EQ

This true tonal alchemist blends dynamically sensitive distortion with 6 band EQ.



THE WORM

Modulation Madness

All analog multi processor featuring Tremolo, Vibrato, and Modulated Wah Phaser. Create groundbreaking oscillatory effects.



BASSBALLS

Dual Envelope Follower

Two dynamic filters produce vowel-like overtones. Great for guitar or bass. Made in NYC original.



SMALL STONE

Ultimate Phaser

From dreamy swooshes to otherworldly sonic flares. Made in NYC classic reissue.



HOT TUBES

All Tube Distortion

Unique paracyclic filters render warm, vacuum-tube overdrive, Big Muff style sustain, or the heaviest metal tube-driven screams. Nothing creamier!

Feedback

50 Unsung Albums

Wow, *Guitar Player* has been on a roll lately! We've seen Eddie Kramer's incisive photos, learned how Stevie Ray turned failure into success, and been touched by a wonderful tribute to George Harrison. Now we get "Buried Treasures" (April 2002)—brilliant!

David Live—Yes! *Hughes/Thrall*—Yes! *Free Live*—Yes! *PIL's Compact Disc*—Yes! Absolutely flawless choices, and albums I've been praising for years. But I don't want to sound like a know-it-all, and you're article turned me on to albums I'm not familiar with, such as Stevie Salas' *Colorcode* and the Sensational Alex Harvey Band. I'll definitely be searching those out. Thanks for hyping some of my fave albums and a few I've been missing. Ain't album collecting fun?

Brad Page
Manchester, NH

Thanks for "Buried Treasures." I was able to revisit some great influential albums that have had a major impact on who I am as a player, as well as add to my must-check-

out list. One glaring omission however is the first Mahavishnu Orchestra record *The Inner Mounting Flame*. If Miles' *In a Silent Way* was the demo for fusion, then this album was fusion's major-label debut.

Mitch Hodesh
Hollywood, CA

Immense thanks to the GP staff for the fabulous list of 50 forgotten albums. I went out and ordered four CDs the day I read it! One suggestion for readers: As good as Peter Green's playing is with Eddie Boyd, it's even more astounding a year later when he recorded with the greatest blues pianist of all time, Otis Spann, on *The Greatest Thing Since Colossus* (1969). Green called him the most inspired musician he ever played with.

Ivan Alex Pavlov
Corvallis, OR

"Buried Treasures" was a neat idea. There are several I'm anxious to find as new-to-me nuggets, while many others brought a smile to my face. It's sure to bring a deluge of mail from those of us who have read your pages and copped tips for decades, but never before thought of writing.

My mentions would include early Buzz

Feiten—either his distinct contributions to the Rascals' *Isle of Real* or his one-time fusion collaboration with keyboardist Neil Larson, *Full Moon*. Along similar guitar/piano work that remains fresh decades later is Sea Level—Jimmy Nalls and Chuck Leavell (post-Allmans and pre-Stones)—with *Cats on the Coast*. Thanks for years of inspiration.

Vince Hope
Rochester, NY

Although I enjoyed the article "Buried Treasures," there are a couple of records I was surprised to find were *not* included: Hampton Grease Band's *Music to Eat*, with Glenn Phillips and Harold Kelling, and anything by the Meat Puppets with Curt Kirkwood on guitar.

Roy Brooks
James Island, SC

A Special Peavey

You guys let the cat out of the bag! A sidebar in which Luther Dickinson raves about Peavey Specials ("The Word," May '02)! I guess it had to happen sooner or later. They are the coolest amps around. So cool, that whenever anyone asked what kind of amp I use, I told



rosewood...

them, "You know, the usual, Fender/Marshall/Vox." But I really used a Peavey Special 112 Wedge. It sounds amazing—clean or distorted.

And by the way, don't let anyone know about Gallien-Krueger guitar amps—especially the 112SC.

Mark Kata
Shelby Township, MI

The Kid's Alright

Thanks for featuring David "Kid" Ramos in the April issue. Ramos has been a gunslinger blues legend in Orange County since he really was "the Kid," and it is heartwarming to see him finally get some national recognition. The Kid is a passionate and knowledgeable purveyor of the blues and a monster of tone! It was our local loss when the Fabulous Thunderbirds stole him out of the OC.

In a local scene all too often filled with egos and attitudes, Ramos is a genuine, unselfish, all-around nice guy. At last year's local blues fest, he was set to headline with the Thunderbirds. Very early in the day, he came out and jammed with one of the unknown opening acts, and they literally stopped the show. In the early '90s, he gigged occasionally at a club I managed. As he unpacked for his

second appearance, I noticed he had done some mods to his Tele. I mentioned the mods as he set up. He burst into a huge grin, thrust his vintage Tele into this stranger's hands, cajoled me to play it, and proudly pointed out the improvements.

The list of talented collaborators on his newest album reads like his resume, and it's a virtual *Who's Who* of West Coast Swing. He has not forgotten those he worked with, and he still enjoys playing with them. If greater success comes to Kid Ramos, it couldn't happen to a nicer guy.

Michael Ramsey
Huntington Beach, CA

OOPS!

In our review of Thin Lizzy's *Black Rose* album ["Buried Treasure," April '02], we inadvertently attributed the solo in the song "S&M" to Gary Moore. It was, in fact, played by Scott Gorham. Sorry, Scott!

In our recent *Guitar & Bass Buyer's Guide*, we mistakenly listed two Schecter guitars—the A-5X and C-5X—that had been discontinued long before the guide's publication.

We also erroneously referred to Dunlop Mfg. Inc. as Jim Dunlop, and failed to list the following new products: DB-01 Dimebag Sig-



nature wah, M-135 Smart Gate, M-109 6-Band EQ, M-132 Super Comp, M-80 Bass D.I., M-120 Guitar Auto-Q, M-188 Bass Auto-Q, and DC Brick.

Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

spruce... glass-fibre... glass-fibre?

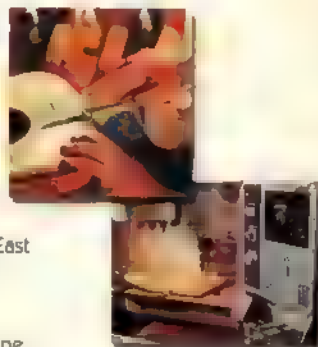


that's right... long strand glass-fibre.

It's what we build our guitars around. The Griffiths Active Bracing System™ combines dozens of the guitar's braces, the bridge plate, the kerfing and the binding into one integrated glass-fibre system that "activates" the guitar by vibrating as one unit. It provides a higher level of acoustic response and clarity of tone that you have to hear for yourself.

And every Garrison Guitar is constructed from ALL-SOLID wood. Including East Indian Rosewood, Sapele, Englemann Spruce, Sitka Spruce, Western Red Cedar and the distinctive acoustic sounds of Canadian Birch.

Add the Buzz Feiten Tuning System™, a 5-year transferable warranty, genuine TUSQ® nuts and saddles, D'Addario strings and optional Fishman electronics and the choice is clear—you should experience a Garrison.



The Buzz Feiten Tuning System™ is a patented method of setting the guitar's intonation during construction. It dramatically improves the guitar's ability to play in tune in all positions on the neck. A proud standard on every Garrison Guitar.



Garrison
GUITARS
Craftsmanship. By design.

www.garrisonguitars.com
visit us online to find a dealer near you

THE HEADS COOL HEADS



INPUT OUTPUT

FRETWIRE

SMELLS LIKE ANOTHER

BOOK: Riverhead Books—an imprint of Penguin Putnam—won the rights to publish **Kurt Cobain's** journals when they were auctioned off by his wife and estate executor, **Courtney Love**, in February. Consisting of 23 notebooks—totaling about 800 pages of text and drawings—the diaries date from before Nirvana's formation in 1987 to Cobain's death in 1994, and are purported to contain his suicide note as well as hand-written lyrics to "Smells Like Teen Spirit." The hard cover version is due out in the fall. . . .

GIBSON HONORS: The 2002 Orville H. Gibson Guitar Awards—which honor standout, guitar-driven artists of the last year—were handed out at a ceremony on February 26 at Hollywood's Knitting Factory. **Scotty Moore** and **Earl Scruggs** received Lifetime Achievement awards, while **U2**, **The Edge**, **Dave Matthews**, **India.Arie**, **Brad Paisley**, **Gillian Welch**, **Keb' Mo'**, and **Pete Dinklage** were among the other award recipients. . . . **GRAMMY GUITARS:** It wasn't a bad year for guitarists at the 44th Annual Grammy awards: **Eric Clapton**

PAWNSHOP PRIZE Webster Chicago 66-1A

Tube amps have evolved in ways the early designers couldn't possibly have imagined. But strip away the channel switching, effects loops, voicing switches, and multiple gain stages that accompany most modern guitar amps, and the bones look much as they did more than half a century ago. For proof, you need only examine this Webster Chicago model 66-1A amplifier. It features a pair of RCA 6V6 output tubes, a Tung-Sol 5Y3 rectifier, volume and tone controls, and an 8" speaker. Sounds like the ingredients for a boutique practice amp, right? In fact, the 66-1A's only diverse circuit detail is



its metal-encased 6N7 pre-amp tube—a unique dual-triode that can double as a 10-watt *output* tube.

Originally designed for use with the company's '40s-era portable wire recorder, the compact 66-1A is about the size of a small ice-chest. It sports a maroon leatherette covering, a large compartment for the attached power and input cords (big enough to also accommodate a Tube Screamer), a flip-open hatch for easy tube access, and an enameled control-panel with classy-looking phenolic pointer knobs. The Samsonite suitcase handle was added at a later date.

Amp builders of the '40s generally thought of distortion as a bad thing, and it's obvious that the 66-1A was designed to enhance the laughably lo-fi sound of a wire recorder.

Even when cranked and hit with a hot humbucker, the amp tone remains squeaky clean, and despite having the same output and rectifier tubes as a Fender Deluxe, it's only about half as loud. Adding a distortion pedal turns the 66-1A into a growling little monster with a round, articulate distortion that sounds killer with Strat or P-90 single-coils—slide coolness spoken here.

A nifty relic from the swing era, the 66-1A is sort of like a Deluxe on tranquilizers. This lightweight amp would fit easily on the front seat of your car, and its smooth, rich voice makes it an ideal candidate for living-room jams or studio tracking. This example was recently purchased for \$200—a smokin' deal for a handwired vintage tube amp. Heck, the tubes alone would cost nearly that much! —**ARI THOMPSON**

Amp courtesy of tonefrenzy.com



LIVE WIRES Saliva

Move over, Elvis! With a mixture of metal, rap, rock, and blues, Saliva has infested the king's hometown of Memphis, Tennessee, and drawn nationwide success with the songs "Your Disease" (Grammy-nominated for Best Hard Rock Performance) and "Click Click Boom."

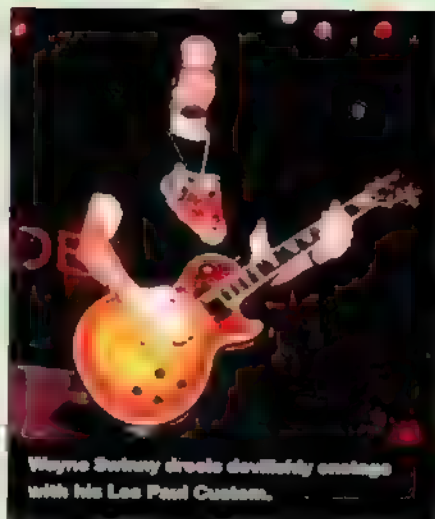
On the road, Saliva guitarists Chris D'abaldo and Wayne Swinny favor classic-rock tones and Gibson guitars. D'abaldo relies on three Les Pauls—two Standards and a Smartwood—and Swinny prefers two Les Paul Customs and an EDS-1275 double-neck. Each of their Les Pauls are equipped with Gibson Tony Iommi signature pickups and Dean Markley .011-.052 strings. Both players use dropped-D tuning transposed a half-step down (C#, G#, C#, F#, A#, D#), and play with Dunlop Tortex picks (D'abaldo favors .60mm, while Swinny prefers 1.0mm).

D'abaldo's guitar signal is transmitted by an Audio-Technica ATW-R73 wireless system to a pedalboard that includes three Boss units—a TU-2 tuner, a BF-2 flanger, and a CE-5 chorus. The boxes are plugged straight into a Mesa/Boogie Triple Rectifier head driving two Boogie 4x12 cabinets loaded with Celestion Vintage 30s.

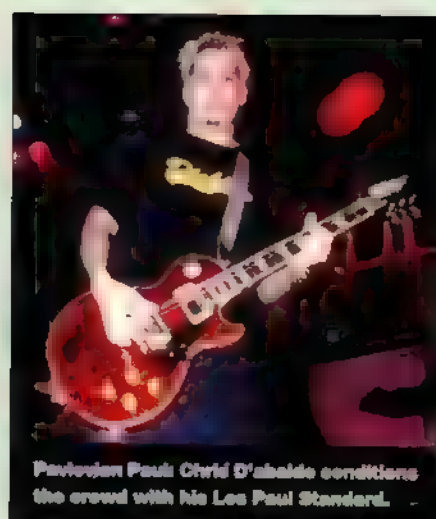
Swinny's signal is also transmitted by an Audio-Technica ATW-R73 wireless to a pedalboard that includes five Boss pedals—a TU-2 tuner, a CE-5 chorus, a PH-2 phaser, a CH-1 chorus, and a BF-2 flanger—as well as a DigiTech Whammy II, a CryBaby wah, a Danelectro Dan Echo, and a DOD 270 A/B box that splits his signal between two amps. For clean tones, the DOD's A channel is routed to a 50-watt Marshall JCM800 head (model 2204) and a Boogie 4x12 loaded with Celestion Vintage 30s. The B channel accesses dirty tones, and runs into a Boss NS-2 noise gate and then a 100-watt 1976 Marshall JMP Series head [with master volume] that drives another Vintage 30-loaded Boogie 4x12. Both players' rigs are wired with Monster cable, and all amps are outfitted with Groove Tubes.

—LISA SHARKEN

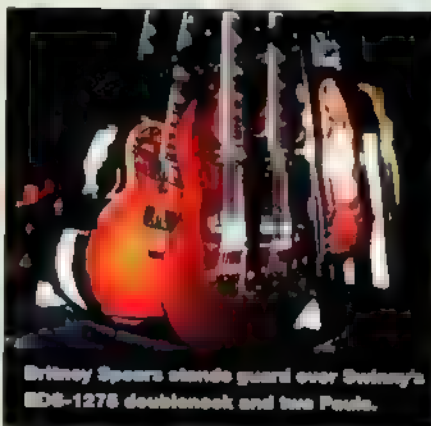
Thanks to Brian Sateia and Chant "Shaggy" Taylor for technical info.



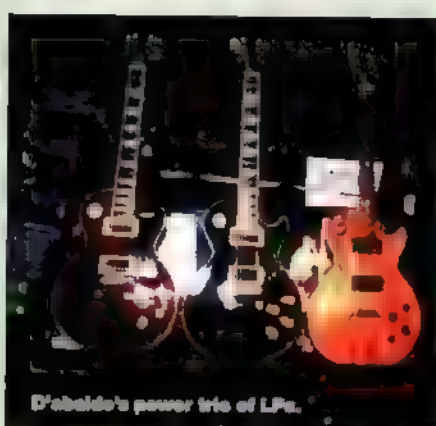
Wayne Swinny directs devilishly onstage with his Les Paul Custom.



Parlorian Paul: Chris D'abaldo conditions the crowd with his Les Paul Standard.



Britney Spears stands guard over Swinny's EDS-1275 double-neck and two Pauls.



D'abaldo's power trio of LPs.



Swinny's Marshalls—a JCM800 and a '76 JMP.



Diamond-plate madness—D'abaldo's two Boogie Triple Rectifier heads.



Bosses aplenty—Swinny's pedalboard.



D'abaldo's Spartan pedalboard.

FRETWIRE

took the Best Pop Instrumental Performance honors; **Steve Lukather** and **Larry Carlton** won Best Pop Instrumental Album for their live release, *No Substitutions*; and Jeff Beck prevailed in the Best Rock Instrumental Performance category. **Earl Scruggs**, **Lucinda Williams**, **Coldplay**, **Tool**, and **Lenny Kravitz** were also Grammy winners. Highlights included performances by **U2**, **Train**, **Bob Dylan**, and **Nelly Furtado** (with guest guitarist **Steve Vai**)—none of whom, by the way, left empty-handed. . . . **PASSING NOTES:**

Remo Palmier—a self-trained guitarist who played with the likes of Charlie Parker, Billie Holiday, and Dizzy Gillespie—died on February 3 of leukemia and lymphoma. He was 78. Born in the Bronx, Palmier was a mainstay on the New York jazz scene in the '40s, and released two solo albums. . . . **Mati Klarwein**, the surrealist painter responsible for some of the record industry's most psychedelic album covers, died in early March at his home on the Spanish island Mallorca. He was 70. Most notably, Klarwein was responsible for Santana's *Abraxas* and Miles Davis' *Bitches Brew* covers, but he also created cover art for Gregg Allman, Jerry Garcia, Earth, Wind & Fire, and Eric Dolphy, among others. . . .

DIO REGROUPS: Ronnie James



Post in motion: Smash Mouth's Greg Camp digs deeper on his Fender Custom Shop Jazzmaster.

SONGCRAFT Greg Camp

"That song sucks," Greg Camp was once told about "Walkin' on the Sun." But when Camp formed Smash Mouth, drummer Kevin Coleman stumbled on an old demo of the tune, fell in love with it, and insisted the band record it. To Camp's surprise, the catchy surf-lounge ditty went number one for five weeks, and put Smash Mouth on the map. Since then, Camp has shown his handmates every song idea he gets, and the results have been tremendous: more radio hits, movie soundtracks (including *Shrek*, *Rat Race*, and *Clockstoppers*), appearances at the 2002 Winter Olympics, and sales of more than five million albums. —JUDE GOLD

"My best songs are written in one sitting," offers Camp. "I'm like the painter who shows up at his studio and scraps what he was work-

ing on the day before because he just doesn't feel the same way. I head to our rehearsal space around 9 p.m., and if I leave the next morning with a finished song in my hand, chances are it's pretty good. If not, I'll just throw it away. When you let stuff sit for too long, you lose the initial vibe you had in your mind. Every once in a while, however, I go back to something I did a year earlier. But that's different, because suddenly the song is fresh again.

"A lot of my song ideas come when this weird little thing starts bubbling in me. I'll just hear a riff, a melody, a drum beat, or a catchy saying, and I'll hum it into my voice mail. A lot of that stuff is ridiculous to listen back to, and I'll say, 'What was I thinking?' But when one of those ideas sparks me, I open up Pro Tools and just go for it!"

TECHNO TOOLS Soft Amps

By now you're probably aware of plug-ins—the software equivalent of rack-mount processors. They patch into compatible hard-disk recording software to provide effects that aren't included in the main program. But although plug-ins have been around a while, they've traditionally been single-function devices (distortion only, for example). However, the new generation of amp-modeling plug-ins model the *complete* guitar-amp signal chain—from the crunch of an overloaded input stage to a speaker cabinet's frequency-response anomalies. Some even throw in a few stompboxes. This new crop—which includes Mackie/Universal Audio's Nigel, Steinberg's Warp, IK Multimedia's AmpliTube, and Line 6's GuitarPort (even though it's more of a soundcard than a plug-in)—has certainly raised the bar for sound quality and functionality, but can they replace the cozy feeling you get from your favorite tube amp?

In the past, the answer was an emphatic "no." Setting aside tonal considerations, playing through a computer in real time used to be frustrating because of the latency (signal delay) caused by converting the signal to digital, process-



ing it in the computer, and converting it back to analog. But that's changing. Steinberg's new ASIO driver protocol has reduced latency dramatically—as have faster processors. Typical latencies are now around two to nine milliseconds, and that's the equivalent of standing two to nine feet away from your amp!

Of course, today's increasingly sophisticated plug-ins tend to suck more power from your computer. But that's *not* the case with Mackie/Universal Audio's Nigel guitar processor—which runs on a separate card designed solely to accelerate plug-in performance by relieving your computer's processor of the "heavy lifting." At present, Nigel only works with compatible plug-ins from the same manufacturer, but third-party support is expected soon.

While it may always feel strange to

think of a guitar amp as pixels on a display, keep in mind that virtual tubes never need replacing, the reverb tank doesn't rattle if you bump it, and the plug-in is *way* lighter than a Fender Champ. As usual, all that really matters is using the right technology for the right job. On a recent project, the only way to get one sound I wanted was to put a dynamic mic in front of an amp. Yet the only way to get the *other* sound I craved was with a plug-in. Plug-in amps may never replace real amps, but they *do* offer tons of new possibilities that beg to be exploited.

—CRAIG ANDERTON

SETUPS OF THE STARS Joan Jett



When Joan Jett joined the Runaways in 1976, she became one of the first women to break ground as a sneering, distortion-loving guitar player. She originally used a Gibson Les Paul, but soon tired of its weight and size. When Eric Carmen (of the Raspberries) gave her a smaller, lighter Gibson Melody Maker, the Les

Paul was history. However, Jett *did* salvage the Paul's somewhat rare Velvet Hammer "54" humbucker for use in her new 6-string. In 1984, Jett began to worry about damaging or losing her favorite guitar, so she parked it in her studio and reserved it for recording.

Shown here is the Melody Maker she now plays on the road—which was found in a pawnshop and fixed up like the original. The pickup was replaced with a Velvet Hammer, and Schaller tuning keys and an on/off switch were installed. Jett

also had Sadowsky Guitars in New York City refret the guitar with medium-jumbo wire (.103"x.047") and install a bone nut. The Melody Maker's neck is kept very straight, and the action is very even and not too low—which allows her rhythm attack to cut through without being attenuated or compressed by buzz. The distance from the bottom of the strings to the 12th fret is $\frac{3}{32}$ ", and string height at the 1st fret is .020". Jett's favorite strings are Dean Markley .010-.046 sets.

—GARY BRAWER, brawer.com

FRETWIRE

Dio guitarist Craig Goldy—the player behind Dio classics *Dream Evil* and *Magica*—has left the band due to family commitments. Taking the guitar helm is Doug Aldrich, who has worked with Hurricane and Lion. Aldrich also appears on the Dio album due out this spring on Spitfire Records. .

DIRECT ACCESS: Beginning on March 15, **Reverend Musical Instruments** began offering its line of guitars, amps, and effects factory direct, which purportedly allows them to offer substantially lower prices and better customer service. Orders can be placed via phone at (810) 775-1025, or at reverenddirect.com. . . **FIT FOR A**

QUEEN: Paul McCartney and Eric Clapton will be among those on hand for the Queen of England's Golden Jubilee concert. To be held on June 3 under the creative direction of Beatles producer Sir George Martin, the Jubilee will be the first public performance held in the Buckingham Palace Gardens. The Jubilee will also include a classical music concert on June 1, as well as performances by Brian Wilson, Phil Collins, Aretha Franklin, and Tom Jones. Approximately 12,000 tickets will be distributed via telephone lottery, with a portion of the proceeds going to the Queen's designated charities.

EMILY FASTEN

MY FAVORITE GUITAR PLAYER Eric Johnson



"The first issue of *Guitar Player* I ever saw was the one that blew my mind the most," remembers Eric Johnson. "I was in my high school library in late 1969, and I saw this green magazine cover with Jimi Hendrix on it [the December 1968 issue]. I just

lost my mind! I was freaked out because Hendrix was on the cover, and because I'd discovered a magazine just for guitarists. At the time, there was no magazine called guitar *anything*, and I thought it was incredible that this magazine talked about guitarists and how they create their music.

"I had been a fan of Hendrix for a couple of years by then, but I don't think I'd ever read anything about him that wasn't just stuff about his career. With *Guitar Player*, I learned about what kinds of picks and strings he used, and things such as how he liked his action high—it was a real insider's viewpoint. I checked out the issue, read it cover to cover, and sent in the sub-

scription card. Then I started fooling around with Fender guitars, using those same strings, and experimenting with a higher action. I was trying to create my own chemistry, so I took everything I read about him in that issue into my big picture of music."

—ERIC JOHNSON, MARCH 2002

AUCTION BLOCK Will Ray's Ebay Strategies

AUCTION ITEM: Early '60s Danelectro Convertible (no case) WINNING BID: \$171.01

When I'm not playing with the Hellicasters, I spend way too much time buying and selling guitars on Ebay. In this Ebay auction, the guitar was listed as a "Nelectro" because the letters "Da" had rubbed off the headstock. The seller probably wasn't a musician, which is why I won the auction so cheap—these Danos typically go for \$350 to \$650.

On Ebay, you can specify a "maximum bid,"

but that doesn't mean you'll pay that price. The item goes for the highest bid posted when the auction ends. My maximum for the Nelectro was \$226.51. Why such an odd amount? Well, I find most people bid in multiples of \$25, and I always bid one or two bucks above those amounts. The same with the 51 cents—a lot of people will bid an amount plus fifty cents, and there have been several instances where I've actually won an auction

CLASSIC RIFFS

Vernon Reid on "Cult of Personality"

Vernon Reid's cross-pollination of heavy rock, funk and acid jazz on Living Colour's 1988 hit "Cult of Personality" propelled the New York band into stardom, and helped restore ethnic and stylistic diversity to what was a very homogenized rock scene.

"We were rehearsing at a loft in the heart of Brooklyn, and Cory [Glover, Living Colour vocalist] started singing this melody," recalls Reid. "I was trying to play his part when I stumbled on the root-b7-5-6 line that became the main riff. I knew right away we had something special. I played it again, and asked Will [Calhoun, drummer] to play a steady rock beat behind it. Then I had Muzzy [Skillings, original LC bassist] play the line with me, and we just locked into it. Soon after, I started playing the descending triads that became the chorus. However, the final arrangement didn't come together until we started working with producer Ed Stasium on our debut album *Vendetta*. Before that, we played 'Cult' almost the opposite way—we used the chorus chords for the intro, and then we went into the riff. But when we went into the studio, Ed said, 'Man, you've got to put that riff up front!'"

Reid's raging solo on the song was as spontaneous as it sounds. "We had tracked rhythm guitars all day, and Ed said, 'Let's come back tomorrow for the solo.' I said, 'Nope, I want to do one right now.' The second take is the one we kept."

To record the blockbuster hit, Reid used a Vox AC 30 and three amp heads (a Dean Markley CD-120, a Fender Dual Showman, and a Marshall JCM800) driving Electro-Voice-loaded cabs. The guitar was his prized green-swirl ESP with EMG pickups (two single-coils and a humbucker) and a Floyd Rose tremolo. His only effect was an original ProCo Rat distortion pedal.

Even though "Cult of Personality" is, by far, the band's most famous song, Reid never tires of performing it. "Artists are funny," he says, "and they can be really resentful of the song that got them where they are. I've never felt that way about 'Cult of Personality.' I always thought, 'Man, it would have been great to be there when P-Funk, Led Zeppelin, or the Sex Pistols were laying down these huge songs.' Thanks to 'Cult, I have a glimpse of what that's like."

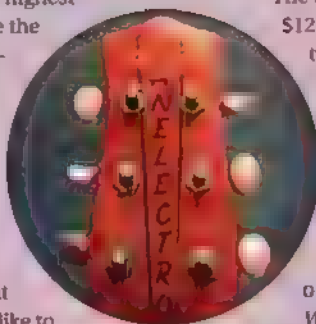
—SHAWN HAMMOND



"I'm really grateful the mood visited us that day in the ghetto," says Vernon Reid of the charmed rehearsal that generated Living Colour's breakthrough hit. "It was like a channel opened up and everything just fell into place."

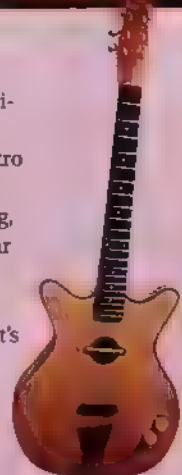
by one cent. In this particular case, the next highest bidder to me had posted \$166.01 just before the auction ended. Because I had posed a maximum of \$226.51, my bid automatically went to the next highest \$5 increment, and I won the guitar for \$171.01.

Also, I'm what's called a "sniper"—I wait until the very last moment of an auction to place my bid. Otherwise, I'm just helping to bid up the price as the auction progresses. In this case, the auction ended at 17:49:27, and I placed my bid at 17:49:10. (I like to place my bid approximately 20 seconds before the auction closes—I have a stopwatch and I'm not afraid to use it!)



The total cost for this guitar was \$223.96. It cost \$12.95 to have the guitar shipped via USPS Priority Mail, and another \$40 to have my tech do some minor repairs. So how does the Nelectro play? Great! I'm a big fan of old Dano Convertibles. I own three, and, when recording, I frequently put a mic directly on the guitar to get a sound somewhere between an acoustic guitar and a dobro. I keep a set of GHS Super Steel .010s on the Nelectro, and it's one of the funnest guitars I've ever owned.

Will Ray can be contacted at wllr@hellcasters.tv. Be sure to check out his new solo CD, *Mojo Blues* (Wild Rose Records).



X-Series™

Each with normal and CIT™ Cabinet Modeling outputs for direct-to-board, live or recording.

Synth Wah™

Envelope Filter

- Seven different Wah types and vowel sounds
- Triggering and step capability

Main Squeeze™

Compression / Sustain

- dbx™ compression technology
- EQ morphing control

Multi Chorus™

Multi-voice Chorus

- Blend from one to sixteen voices
- Voice randomization

DigiVerb™

Digital Reverb

- Seven different reverb types
- Accurate spring tank emulation

DigiDelay™

Digital Delay

- Up to four seconds of delay... delay, delay, delay
- Seven different delay types plus Tap Tempo

HyperPhase™

Phase Shifter

- Seven different phase types
- Triggering and step capability

Hot Rod™

Rock Distortion

- Rock distortion multi-modeling via exclusive Distortion Morph knob
- Spectral contouring equalization

Metal Master™

Heavy Metal Distortion

- Metal distortion multi-modeling via exclusive Distortion Morph knob
- Spectral contouring equalization

Tone Driver™

Overdrive Distortion

- Overdrive multi-modeling via exclusive Distortion Morph knob
- Spectral contouring equalization

Turbo Flange™

Stereo Flanger

- Seven different flange types
- Triggering and step capability





Multi-effect processing power in single-effect boxes.

What happens when fanatic, guitar-playing engineers design Digitech's first single-effects pedals? They end up packing fifteen years of innovation and multi-effects experience into ten new powerhouse designs...the X-Series™...as in *Xtra* features and *Xtra* performance.

Xamples: X-Series Metal Master™, Hot Rod™ and Tone Driver™ distortion pedals give you an amazing range of multi-modeled distortion effects with their exclusive Distortion Morph knob.

Multi-Chorus™ lets you dial in up to sixteen voices with built-in randomization for a super-phat sound.

DigiDelay™ gives you longer delay times than many out-board delay processors. DigiVerb™ has seven reverb

Why our new X-Series™ stomps every other single-effects pedal you've ever heard.

types including authentic spring tank. Main Squeeze™ delivers studio quality dbx™ compression and EQ optimization. Hyper Phase™ and Turbo Flange™ each have seven operational modes for voicing, and triggering flexibility. We could go on and on. And will...

Every X-Series pedal has our advanced CIT™ cabinet modeling outputs, rugged all-metal chassis and ultra-easy battery access.

Want more from a single-effect pedal than just a single effect? Stomp out and get amazed by the new X-Series at your DigiTech dealer today.

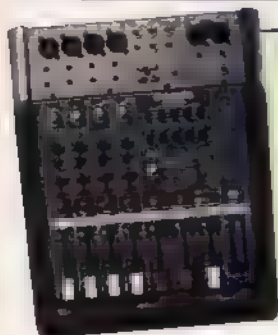


DigiTech
The Power to Create

Designed and built by guitar fanatics in Salt Lake City
www.digitech.com ■ 801.566.8800

New Gear

By Emily Fasten



MACKIE

The DFX-6 mixer (\$379) is designed for the gigging musician who doesn't have a front-of-house sound technician. The knobs are all color coded, the jack field is top mounted, and there are level set and overload LEDs for each channel. It includes Mackie's 32-bit EMAC digital effects processor with 16 effects, a 5-band stereo equalizer, a vocal eliminator for karaoke use, balanced/unbalanced XLR and 1/4" main stereo outputs, and a built-in power supply. **Mackie Designs, Inc.**, 16220 Wood-Red Rd. N.E., Woodinville, WA 98072; (425) 487-4333; mackie.com



1. FRAMUS

The Cobra (\$2,999) is a 100-watt, handwired tube head with three independent channels—clean, crunch, and lead. The clean channel features a bright switch, and both the crunch and lead channels have a notch switch to customize EQ settings. The Cobra also offers a parallel effects loop, an integrated MIDI interface, and a 4/8/16 Ω selector switch. **Framus**, dist. by Dana B. Goods, 4054 Transport St., Ventura, CA 93003; (805) 644-6621; framus.com.

2. LIZARD SPIT

Lizard Spit Guitar Polish (\$5.95) is designed to keep dust, fingerprints, and residue build-up from fine finishes. The Fretboard Conditioner (\$5.95) aids in cleaning and preventing warping without resulting in scum build-up or damage to porous wood. **Lizard Spit**, Box 5411, N. Muskegon, MI 49445; (231) 578-6000; lizardspit.com.



3. C. HALL

The PME-J (\$5,500) is a small jazz archtop that, like all C.

Hall guitars, has no plastic parts. The pickup surrounds, pickguard, cover plates, knobs, and binding are all made of wood. The PME-J shown here has quilted-maple back, sides, and neck, and a quilted-cherry top (spruce is also available). The PME-J's pickups were originally designed by Lace Music Products for James D'Aquisto shortly before his death in 1995, but were shelved for nearly seven years before Charlie Hall unveiled them at the 2002 Winter NAMM show. **C. Hall Guitars**, Box 6090, Pine Mountain Club, CA 93222; (661) 242-9650; challguitars.com.

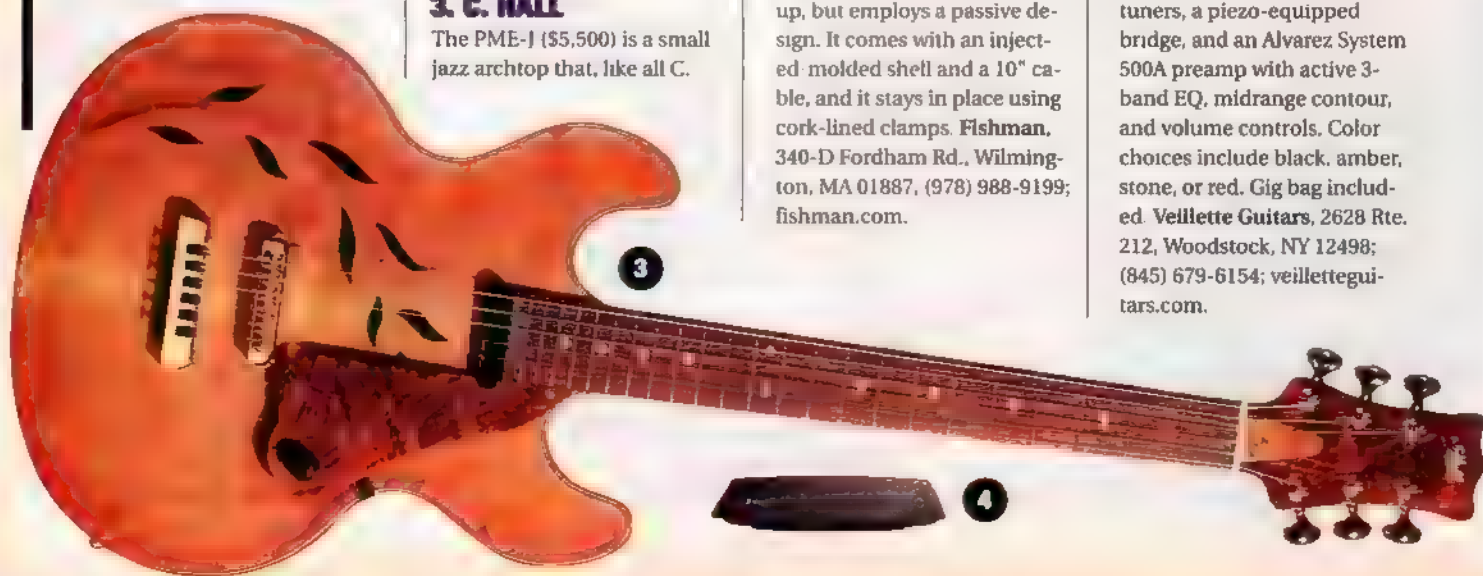
4. FISHMAN

The Neo-D (\$99) single-coil soundhole pickup uses the same neodymium magnets and coil technology as Fishman's Rare Earth pickup, but employs a passive design. It comes with an injected molded shell and a 10" cable, and it stays in place using cork-lined clamps. **Fishman**, 340-D Fordham Rd., Wilmington, MA 01887; (978) 988-9199; fishman.com.



5. VEILLETTE

The semi-solid Mark IV Gryphon (\$1,980; \$2,280 with additional Seymour Duncan pickup) is a 12-string acoustic/electric that's tuned and fingered like a guitar, but offers the upper range of a mandolin and the lower end of a mandola. Handmade by Joe Veillette, the Gryphon features a short scale (18.5"), 21 frets, a poplar body, a figured-maple top, and a rock-maple neck. Appointments include Gotoh tuners, a piezo-equipped bridge, and an Alvarez System 500A preamp with active 3-band EQ, midrange contour, and volume controls. Color choices include black, amber, stone, or red. Gig bag included. **Veillette Guitars**, 2628 Rte. 212, Woodstock, NY 12498; (845) 679-6154; veilletteguitars.com.





6. AIRCRAFT

Aircraft Amps' first model, the Atomic 20 (\$1,999), is a hand-built, 20-watt amp with a v-shaped cabinet front for improving sound projection. It has a pair of EL84 output tubes, high- and low-gain switching, independent gain and volume controls, 3-band EQ, and a custom Eminence speaker. **Aircraft Amplification**, 4804 Laurel Canyon Blvd., Ste. 264, Valley Village, CA 91607; (215) 913-0783; aircraftamps.com.



7. BRUBAKER

The K-4 Xtreme (\$7,500) has a mahogany body with a quilted-maple top, a quartersawn hard-maple neck, and an ebony fretboard. Other features include a Point Technologies chrome tremolo, Sperzel locking tuners, and a choice of Seymour Duncan (pictured), Bartolini, or Lindy Fralin humbuckers. Controls include a master volume, tone knobs, and a 3-way selector switch. Hardshell case included. **Brubaker Guitars**, 900-A Leidy Rd., Westminster, MD 21157; (410) 857-7600; brubakerguitars.com.

8. TACOMA

Tacoma's new Amazon (\$5,800) was designed in conjunction with luthier Ed Ro-



TECH 21

The all-analog Trademark 200 (\$845) is a footswitchable, 3-channel, 200-watt head that uses Tech 21's proprietary SansAmp technology. Each channel has an independent 3-band active EQ, three voicing options (California, British, and Tweed), and independent drive and level controls. Other features include a boost function (up to 9dB), an XLR direct out, a series effects loop, a parallel effects loop with mix control, a buffered tuner output, and parallel speaker outputs. The footswitch is included, and an optional rack-mount kit is available. **Tech 21, Inc.**, 333 West 52nd St., New York, NY 10019; (212) 315-1116; tech21nyc.com



man, and features Brazilian-rosewood back and sides, a red-cedar top, and an ebony fingerboard and bridge. The rosette, Acanthus-leaf fretboard inlays, and logo are all of abalone, and the guitar also sports gold tuners, tortoise body binding, and a 1 3/4" nut width. **Ed Roman Guitars**, 155 Shortwoods Rd., New Fairfield, CT 06812; (203) 746-4995; edromanguitars.com.

9. ROCCAFORTE

The Levant series Hi-Gain 100 (\$2,695) is a single-channel, 100-watt head with point-to-point wiring and custom-wound transformers. Its four-stage preamp uses three 12AX7s and can be ad-

justed for clean, dirt, crunch, or overdrive. The amp also features adjustable bias, a solid-state rectifier, and four EL34 output tubes. Controls include volume, master, treble, midrange, bass, and presence. Available Tolex coverings include black, green on black, red, and purple. **Roccaforte Amps**, 3 Via Tunas, San Clemente, CA 92673; (949) 488-0259; roccaforteamps.com.

New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.



GUYATONE

The Guyatone RTE-3000 Tape Echo (\$1,100) is a vintage-style echo updated with a circuit that preserves tape and motor life by shutting the motor off when there's no input signal. The RTE-3000 has a VU input meter, dual inputs with multiple pad settings, stereo outputs, 70-800ms of delay time with six different delay settings, and an Ampex tape loop. Controls include input volume, echo volume, delay time, delay repeat, output volume, and an echo tone switch. An on/off footswitch is sold separately. **Guyatone**, dist. by Godlyke, Box 4677, Wayne, NJ 07474; (973) 8352-2100; godlyke.com.



See what Frank's
talking about at these
leading retailers . . .

FLORIDA:

Greenshift Music, Tampa

ILLINOIS:

Brookdale Music, Naperville
Beautiful Music, Downers Grove

KENTUCKY:

Showcase Music, Louisville

MASSACHUSETTS:

Kurlan Music, Worcester

MARYLAND:

Carpenter's World of Music,
Hagerstown

MAINE:

Perkin's Music House, East Winthrop

MISSOURI:

Music City, Springfield
Glory Days Music, Joplin

NEW JERSEY:

Robbie's Music, Mahwah
Robbie's Music, Wayne

NEW YORK:

Murphy's Music, Melville
Music Lovers, Rochester

OHIO:

New York Music, Boardman
Centerville Music, Centerville
Music Clinic, St. Mary's

PENNSYLVANIA:

Triple R Guitar, Lamoyne
Best Bet Music, Scranton
Guitars Plus, Wexford

SOUTH CAROLINA:

Eastside Guitars, Greenville

TEXAS:

Dave and Deb's Music, Longview

WISCONSIN:

Schmitt Music, Racine
Ward-Brodie Music, Madison

WEST VIRGINIA:

Lollipop Music, Princeton.

Visit www.laneyusa.com for a
complete listing of Laney retailers.



FRANK CARILLO

Profile: Soloist, sideman, writer, session veteran, producer. Frank's resume would make any guitarist envious - it includes work with Peter Frampton, Joan Jett, Golden Earring and others. You can catch Frank on tour with John Hammond's Wicked Grin.

Amp of Choice: "My Laney VC30. I had a favorite amp that I used for years, but the VC30 retired it. Nothing I've ever played is as gritty and soulful. It brings out the best in my playing and people notice."



VC30: "Class A" 30 watt dual channel combo. Clean "Vintage" sounds of the 60's with switchable overdrive channel. Available in a 1 x 12", 2 x 10", or 2 x 12" speaker configuration. From \$899.99.

Laney

©2002 Laney USA • PO Box 2632 • Mount Pleasant, SC 29465-2632
Toll-Free Phone 888-860-1668 • Toll-Free Fax 888-863-0763
E-mail: sales@laneyusa.com • www.laneyusa.com

Rye Coalition

Back to Basics

By Matt Blackett

Our music is just loud hard rock," says Rye Coalition guitarist Jon Gonnelli. "It's fun to play and exciting to watch."

"I grew up on Led Zeppelin, Guns N' Roses, and Motley Crue," adds co-guitarist Herb Wiley. "And that's the kind of energy I try to bring to the band."

The heavy, raucous assault of Rye's latest album, *On Top* [Tiger Style], certainly embraces the influences of Gonnelli and Wiley, but it took a conscious commitment between the band and producer Steve Albini (who has worked

"It was amazing working with Steve [Albini]," says Wiley (left, Gonnelli is right), "because he didn't try to change us. He just let us go."

Elderly[®]

INSTRUMENTS

New, used, and vintage
guitars, amps, and more.
Plus CD's, books, videos,
and accessories.

Call today for your
FREE CATALOG,
or order online at
www.elderly.com

1100 N. Washington
PO Box 14210-GP
Lansing, MI 48901 USA
(517) 372-7890
fax (517) 372-5155
www.elderly.com



Rye Coalition

with everyone from Nirvana to Page & Plant) to capture the group's raw energy in the studio.

"*On Top* is exactly how we sound live," says Gonnelli, "because that's how we recorded it. The last album sounded as if we were playing in little boxes because too many parts were recorded separately."

Aside from a few solos, Gonnelli and Wiley put everything down while tracking basic tracks—including the harmonized leads in "Vacations" and "Born a Monkey in the Year of the Snake." Another component of the album's live vibe is that the guitarists are typically panned to different sides of the stereo spectrum.

"It was important that each guitar have its own identity," explains Gonnelli, "and the easiest way to do that was to pan us hard left and right—just like you'd hear us at a gig."

To record *On Top*, Wiley plugged a '58 reissue Les Paul into an Orange OR120 head and Marshall 4x12. Gonnelli played an aluminum-bodied Flexx guitar from Germany. ("It's shaped like a Tele and has a Seymour Duncan Hot Rails pickup," he says. "It's bright and abrasive.") To power his Flexx, Gonnelli employed a '70s-era Marshall Super Lead and an Orange OR120.

Although both guitarists kept effects to a minimum—"We mostly stuck to the natural gain of

**"We want our guitar
tones to be dirty,
but *naturally* dirty."**

— JON GONNELLI

the amps," insists Wiley—Gonnelli brought out some of his favorite pedals for the solo to "Stairway to the Freebird on the Way to the Smokey Water."

"I wanted to give each phrase its own character," he says, "so I added a different effect for each part. First there's an Electro-Harmonix Small Stone, then a Big Muff, and finally a wah. The changing effects help the solo build."

Wiley cut the solo on the minor-blues tune "Freshly Frankness" with a more straight-ahead tone. "That was an overdub, but I did it in one take," he says. "I didn't run the gain on my amp too high because it can get a little messy. Our guitars mesh better if I run mine a little cleaner. I love those contrasts. They not only hold my interest, but they also keep the listener interested. Jimmy Page put all these contrasting parts and tones down on *Led Zeppelin II*, and that's why that record caught my attention at such a young age and inspired me to play."

Hey, it's not just another fruitcake!

Very musical, specialized LPF shifts center frequency of high cut from 10kHz to 1kHz, so you can remove the high end without getting muddy or losing mids

Extremely high output level, up to 10dB (even in clean setting), useful as a "pre-boost" for additional gain out of your amp

Smooth, silent-switching, custom footswitch actuator licensed by other major manufacturers

Class A/B power amp output stage distortion (like Fender[®]/Marshall[®]-style amps), rich in odd harmonics

Signal path of Drive A runs into Drive A/B (cascades) which multiplies (vs. adds) the amount of distortion!

Class A power amp output stage distortion (like Vox AC30[®]-style amp), rich in even harmonics

Cool company



Don't follow trends. Create them.[™]

TECH 21

NEW YORK CITY

Designed and Manufactured in the U.S.A.
Tel: 212-315-1116 • www.tech21nyc.com

[®]Registered trademarks. Names of amplifier styles are intended for descriptive purposes only.

EXPANDING **OUR TRACK RECORD.**

40GB



D1600

CD-RW

Korg's D1600 is the world's leading digital multi-track recorder and now we're expanding its capabilities (without expanding its price). We're including a free CD-RW burner and a 40GB hard drive with every new D1600! Packed with great features like uncompressed audio, 16 tracks, 100 scene digital mixing, up to 11 simultaneous effects, sophisticated graphic editing and flexible sync and I/O, the D1600 will put you on the fast track to recording success.



Proud moments with a Martin

After a fierce Civil War battle in St. Petersburg, FL, Chuck Crouse entertains comrades by playing his Martin D-15. Chuck likes knowing that Martins were cheering soldiers this way in the 1860s.

"I was a rock band vocalist in the '60s, and played bass. One day I picked up a guitar and began to play folk music. I wanted a Martin, but they were beyond me.

"Then I got married and went on a musical hiatus. But recently in a store I spotted a mahogany-top Martin—Woody Guthrie's choice, even after he'd made it and could have afforded a more expensive model. For me it was love at first sight. I went into shock to see the low price—well under a thousand dollars. There was that Martin craftsmanship, playability—and beautiful tone. I walked out with it!

"My hobby is Civil War reenacting and I proudly serve with the First Minnesota Volunteer Infantry Regiment. After a battle we settle by our tents, and I haul out my Martin. That D-15 has a clean, simple look that fits in with the 1860s. Martins were at campgrounds then, soothing souls after *real* battles. I like that.

"I'm not a professional musician, but I sure appreciate a fine musical instrument. And with the D-15, even a hack player like me can play a guitar I feel is every bit a Martin."—**Chuck Crouse, Orlando, FL**

*More people own—or want to own—a Martin
than any other acoustic guitar in the world*

Martin & Co.
EST. 1833

510 Sycamore Street, Nazareth, PA 18044
1-800-633-2060 • www.martinguitar.com

Be our guest on a factory tour 11:15 AM workdays

We'd love to hear about you and your Martin



Waylon Jennings

Requiem for an Outlaw

By Matt Blackett

W did it my way." We associate this lyric with Frank Sinatra, but it describes the career of Waylon Jennings more fittingly. When Jennings passed away on Feb. 13, 2002, he left a legacy of classic songs, hit records, and great guitar playing, but he will be best remembered as a rebel—a man who bucked every trend the fickle music business threw at him, yet succeeded every

"As far back as I can remember," said Jennings in 1964, "I've been intrigued by guitar. I love the sound. You can't get me enough guitar sounds."

Waylon Jennings

step of the way.

Jennings was born in 1937 in Littlefield, Texas, and was singing and playing a nylon-string Stella by age ten. After cutting his teeth on the folk and country music of the day—songs by Jimmie Rodgers, Hank Williams, and Ernest Tubb—Jennings found inspiration in blues artists such as Bobby “Blue” Bland and B.B. King. He fronted his own band by the time he was 13, and worked as a disc jockey at 14.

While still a teenager, Jennings met Buddy Holly, who would produce Jennings’ first record, and later hire him as a bassist. (On the infamous flight that claimed the lives of Holly, Ritchie Valens, and the Big Bopper, Jennings gave up his plane seat to the Bopper.)

After Holly’s death, Jennings relocated to Phoenix, Arizona, where he honed his guitar and vocal chops and began developing his unique fan base—a broad cross-section of music lovers that would sustain his career until his death. (“We got long-haired people, lawyers, doctors, and all the cowboys,” Jennings once said.) It was in Phoenix that Jennings would acquire (and cover with leather) his trademark ‘63 Telecaster. As his reputation grew, so did interest from record labels. After a brief and unsatisfying tenure at A&M Records, Chet Atkins signed Jennings to RCA in 1965.

“I played Buddy Holly’s guitar some,” said Jennings, “but I never liked Strats. They got too many knobs.”

The list of accomplishments and milestones in Jennings’ career is so long it’s hardly possible to recount them all. He released more than 70 albums under his own name, plus countless collaborations and guest spots. He scored eight consecutive gold records, and released the first-ever platinum album recorded in Nashville (1976’s *Wanted: The Outlaws*). The following year, he put out *Ol’ Waylon*, the first country album by a solo artist to achieve platinum status. In the ‘80s, he struck gold by teaming with like-minded friends Johnny Cash, Willie Nelson, and Kris Kristofferson to form the Highwaymen. (And, although his fellow Highwaymen have garnered more acclaim as songwriters, Jennings’ tunes have been covered by everyone from Dean Martin to Tina Turner, and Elvis Presley to Elvis Costello.) In 1996, he further cemented his street cred and crossover appeal when he opened for Metallica on the Lollapalooza tour.

Jennings’ legend grew to such immense proportions over the course of his career that it consistently overshadowed his guitar playing, but his gritty Tele licks graced his own records, as well as those by Johnny Cash, Emmylou Harris, Hank Williams, Jr., Ernest Tubb, Willie Nelson, and dozens of others. With a style that incorporated Buddy Holly-style rhythms, popping single-note lines, and faux pedal-steel bends, Jennings carved out a unique country-guitar niche, and showcased it on hits like “Are You Sure Hank Done It This Way,” “Luckenbach, Texas,” and “I’m a Ramblin’ Man.”

“I’m a rhythm player, and I like that because I think rhythm players are the most important thing in the band,” Jennings told *GP* in January 1984. “I only learned to play lead in self-defense.”

Jennings received numerous awards over the years, the most recent being his induction into the Country Music Hall of Fame. His son accepted the award on his behalf as Jennings—in true outlaw fashion—claimed the induction meant “absolutely nothing,” and that he would rather play his music than accept awards for it.

If there was one thing, however, that solidified Jennings’ rebel status over the years, it was his refusal to succumb to Nashville’s pressure to record with studio musicians. He always insisted that he and his road band play on his records. “No disrespect to the session players,” he told *GP*. “They’re great. But I work in a different way, and I have to do things my way.”

Godin

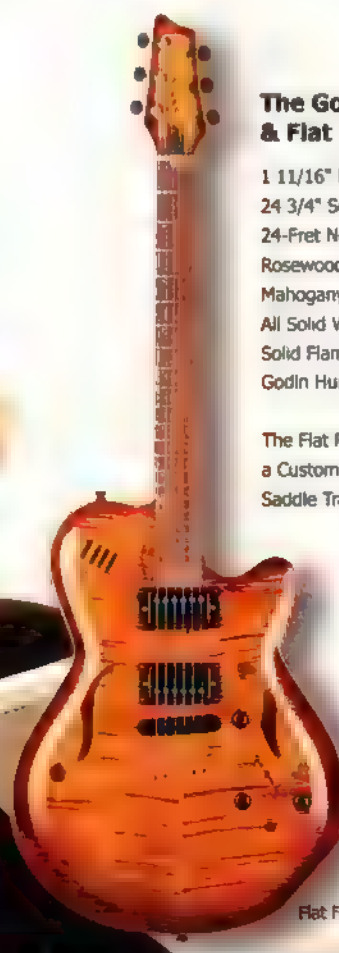
New Guitar Concepts

Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.
www.godinguitars.com

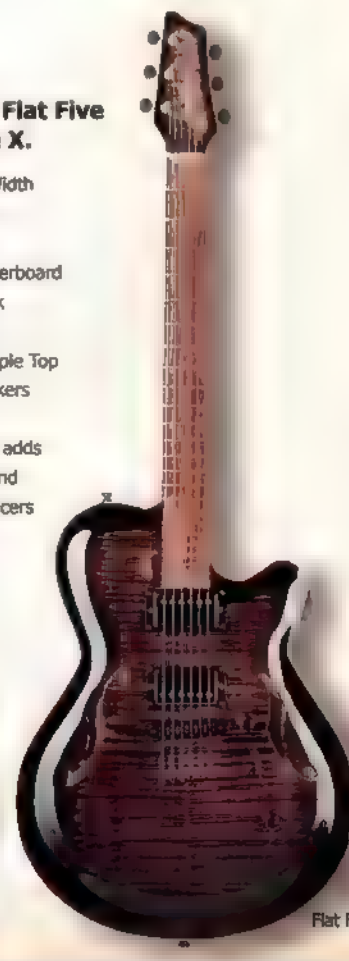
The Godin Flat Five & Flat Five X.

1 11/16" Nut Width
24 3/4" Scale
24-Fret Neck
Rosewood Fingerboard
Mahogany Neck
All Solid Wood
Solid Flame Maple Top
Godin Humbuckers

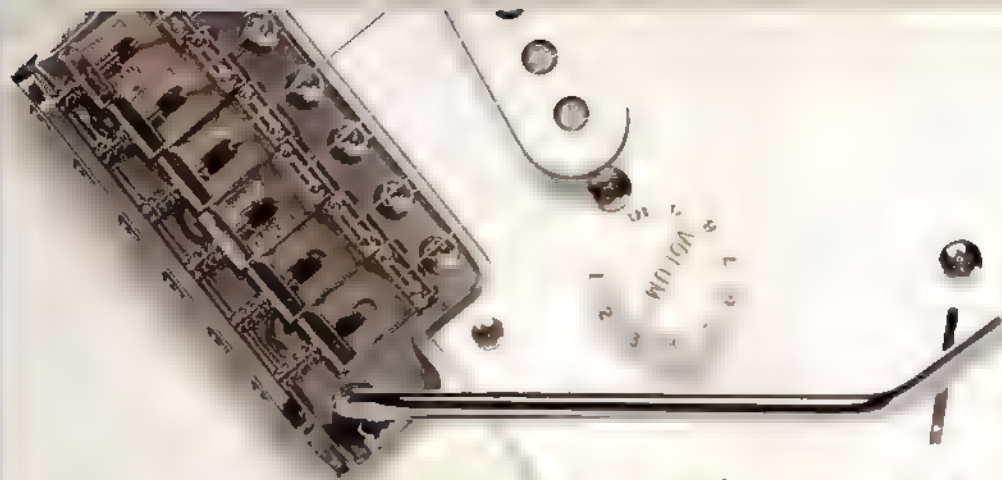
The Flat Five X adds a Custom EQ and Saddle Transducers



Flat Five X



Flat Five



Fly Samson.

With our new AirLine wireless guitar systems, it seems like everyone is flying Samson lately. It's so easy to use. Just plug the transmitter directly into your guitar and go.

And all AirLine transmitters are powered by a single AAA battery that lasts for 14 hours. So you'll save big on batteries, as well.

AirLine uses the latest in UHF wireless technology so you can be sure of interference-free performance and great audio quality.

If you're thinking of a new wireless system, check out AirLine at a dealer near you. You'll see why Samson wireless is the only way to fly.



AP1
Diversity
Pedal Receiver

AirLine
UHF Wireless



AF1 transmitter for
Strat®-style inputs

AG1 transmitter for
traditional end or
flat mount inputs

become one



zenterra

EXTENSIVE SELECTED RETAILING GUITAR AMPLIFIERS

Imagine becoming one with your guitar. Imagine your powers of expression being equal to the sounds in your soul.


The Zenterra makes it profoundly easy, thanks to Dynamic Sector Modeling. This unique new technology captures the dynamic interaction between the eight major sectors (or groups of components) in eleven specific guitar amplifiers. The resulting feel is shockingly natural and profoundly expressive.

For more information, see your Zenterra dealer or www.hughes-and-kettner.com/zenterra.

Hughes & Kettner®
TECHNOLOGY OF TONE

Follow the path of enlightenment to the Zenterra dealer nearest you:

Starrs Guitars	Little Rock	AR	501-372-1234
Guitar Center	Brea	CA	714-672-0103
West LA Music	Los Angeles	CA	310-477-1945
Alta Loma Music	Rancho Cucamonga	CA	909-989-5757
Guitar Center	San Jose	CA	408-249-0455
Amp Shop/Splash	Sherman Oaks	CA	818-388-5500
Guitar Center	Sherman Oaks	CA	818-990-8332
Guitar Center	Atlanta	GA	404-320-2555
Ideal Music	Atlanta	GA	404-521-0043
Let It Be	Lake Zurich	IL	847-550-1361
Maken Music	Chicago	IL	312-455-1970
Sound Post	Skokie	IL	847-679-6070
Sound Source	Mattoon	IL	217-258-8919
Showcase Music	Louisville	KY	502-634-8010
Todd's Music Express	Metairie	LA	504-837-3403
Performance Music	Woburn	MA	781-838-6411
Chuck Levine's Washington Music/Wheaton	Manchester	MO	301-946-8808
Fazio's Frets & Friends	Raleigh	NC	636-227-3573
Music Left	Las Vegas	NV	919-872-0331
Desert Music	Poughkeepsie	NY	702-363-3333
Let's Jam	New York	NY	914-471-4400
Rudy's Music	Medford	OR	212-391-1899
Musician's Friend	Portland	OR	800-776-5173
Portland Music	Emmets	PA	503-226-3719
J & S Music	Lemayne	PA	610-865-6074
Triple R Guitar	Pittsburgh	PA	717-730-9028
Magdon Music	Bountiful	UT	570-383-9413
Midnight Music	Manassas	VA	412-369-9455
Discount Music	Moses Lake	WA	201-292-8427
Classic Axe	Wausau	WI	708-370-7000
John's Guitars			509-764-1974
Wausau Music			715-675-9257



By Art Thompson

Yugoslavia may seem an unlikely place to spawn a fresh blues talent, but watch out for Belgrade-born Ana Popovic. On her potent blues-rock debut, *hush!* [Ruf], the 25-year-old Popovic proves she's not only a talented songwriter with a sultry, Chrissie Hynde-inflected voice, but also a formidable player with a fierce lead style, deep slide chops, and a solid grasp of jazz.

"I've always enjoyed combining blues and jazz," says Popovic. "I love John Scofield and Robben Ford, and I'm fascinated by

Ana Popovic

East-Bloc Blues Rocker

"I love old school blues," says Popovic, "but I love the new stuff too. My favorite slide players are Elmore James and Sonny Landreth."

Ana Popovic

people who can play from the heart. When you hear Stevie Ray Vaughan, Jimi Hendrix, and Jeff Beck play, you really hear them speaking from inside."

Inspired as a child by her father's blues records—particularly those by Elmore James—Popovic took up slide guitar at 15. She played her first club gig at 18, plied the Belgrade blues scene for a couple of years, and then moved to Holland to study composition and jazz. During a trip to Germany to perform with a friend's band, Popovic met guitarist Bernard Allison (son of the late Luther Allison), who steered

her to signing with Germany's Ruf Records.

"[Label owner] Thomas Ruf asked me if I had some original songs," says Popovic, "and I said, 'Of course'—which was a big lie, because I didn't have any songs at all. He told me he'd see me in two months to hear my demos, so I went straight back home, locked my door, and started writing. I wound up with the six originals that appear on the album."

Popovic's fortune didn't end with being signed to a popular European label. Ruf also enlisted legendary American producer Jim Gaines to oversee Popovic's album—which was recorded in Memphis, Tennessee.

"Having Jim produce my album was incred-

ible because I grew up listening to the records he made with Stevie Ray Vaughan, Carlos Santana, and others," says Popovic. "I didn't think he'd pay much attention to the demos I sent him, but when I got to Memphis, he was well prepared. He had a drummer for the rock and blues songs, and another for the jazzier stuff. There was also a girl to help me with my English lyrics, and the band—which had played with Albert Collins and Isaac Hayes—was absolutely great. In Europe, you have to teach producers what is cool—or not cool—for blues, but with a guy like Jim, you can just relax and play your guitar."

Popovic also credits Gaines for helping her create the album's smoking guitar tones. "I only brought my Fender '57 reissue Strat to the sessions, but there were a lot of great amps, guitars, and pedals in the studio that I could use," she says. "I ran my guitar through a Super Reverb on 'Minute 'Till Dawn,' and I used an old Gibson short-scale guitar for slide on 'Hometown' and my version of Tom Waits' 'Downtown.' That was the first time I used a Line 6 Delay Modeler on my slide parts, and I loved the analog delay and Echoplex sounds. Some songs were recorded using an old Fender Bassman, some with the Super Reverb, and some were tracked with both. I don't play well unless I'm comfortable with my tone, and Jim helped me a lot by hooking up different sounds and effects for each song."

Popovic uses standard tuning for slide, and strings her guitars with .011-.046 sets. Onstage, she plays through a Fender Vibro-King combo, and uses an Ibanez Tube Screamer and a Roger Mayer Voodoo 1 to get her gutsy lead sound.

"I keep the amp clean and get distortion from pedals," says Popovic. "I tried turning the Vibro-King way up once, and I blew a speaker, so now I keep the volume at about three and a half. If we're playing on a big stage, I'll add my '65 Marshall and a 4x12 cabinet. I get a lot of extra bottom with the Marshall and the Vibro-King—it's a great combination."

Given Popovic's impressive 6-string skills, it's surprising to hear that playing guitar didn't come easy. "It took me quite some time to learn how to play lead, because I had this idea that it was really difficult for women," she recounts. "A lot of girls get stuck on the chords, and have a difficult time going into solos—I don't know why that is. When I was growing up, there weren't many women playing electric guitar in Belgrade—or the rest of Europe, for that matter. And when I was studying at the conservatory in Holland, I was the only woman. Some people still have an attitude about female guitarists, and I don't like it when they say, 'She plays good for a girl.' I've had the opportunity to share stages with players such as Bernard Allison and Kenny Neal, and I don't want to feel like I'm there just because I'm a girl who can hold a guitar."

SKINLAB!



FEATURING

"SLAVE THE WAY"

"COME GET IT"

AND

"ANTHEM FOR A FALLEN STAR"



AVAILABLE AT



WWW.CENTURYMEDIA.COM

WWW.SKINLAB1.COM



For a free brochure
write or call
Schechter Guitar
1840 Valproda St.
Burbank, CA 91504
800-660-6621
www.schecterguitars.com

Schechter

DIAMOND SERIES

Where The Exotic
And The Extreme
Collide



THE G&L COMANCHE

by an American Genius

The G&L® Comanche® was created by Leo Fender in the 1980's as his ultimate version of the double-cutaway bolt-on design. Like all G&L instruments, this Comanche was hand made in the historic G&L factory on Fender Avenue, in Fullerton, California.

Here, the Comanche is shown in honeyburst over a figured maple top with a pearlescent pickguard. The maple neck is treated with a polished gloss finish over a hand-rubbed gun-oil tint.

G&L®
Guitars by Leo

2518 Fender Avenue, Fullerton, California 92631 • glguitars.com



Peter Lang

Acoustic Reanimator

By Shawn Hammond

From 1972 to 1978, Peter Lang was one of the premier "American Primitive" artists on the late John Fahey's Takoma Records. But after releasing three instrumental acoustic albums and appearing on 1974's *John Fahey/Peter Lang/Leo Kottke*—which rose to the top of Billboard's FM radio chart—Lang suddenly called it quits, became an executive producer for animated films, and didn't do any serious guitar playing for the next 24 years. But now Lang has returned to the guitar fold with *Dharma Blues* (Horus)—an album that displays his

"I was intimidated by John Fahey when I first signed to Takoma," recalls Lang. "He owned the company and had made all these great records. I said, 'I'm just a toad on the road to Jesus.' But John answered, 'Well, you're one of these now, young, fast guitar players. I'll overlook that, if you overlook the stuff about me.'"

Peter Lang

fragile fingerpicking, vicious slide work, and an uncanny ability to mix virtuosic technique with tenderness and soul.

What led to Lang's extended hiatus? "Basically, I learned firsthand that there can be a lot of heartbreak in this industry—it's a business that eats its young," he says. "Disco got big, tour venues were evaporating, and free-format radio was dying out. I also promised my then-wife that I'd throw in the towel if things didn't take off after we'd been married five years."

But for Lang, playing guitar was never about money. "Music saved my life—that's the bottom line," he says. "When I was a child, it

**"Playing guitar
is my way of
howling at the
moon," says Lang.**

was a way to escape the crazy things happening around me. Later, when I was in therapy, I discovered that music is really a way to process, because songs have a safe entry point and a safe exit point. That explained why I'd often have very emotional reactions when I

wrote songs—to the point of tears. Writing was a huge release."

Ironically, tragedy and heartbreak were what got Lang back into guitar in 1998. In the early '90s, a series of catastrophes involving family members and close friends brought him to the breaking point. "I felt kind of like Captain Dan from *Forrest Gump*, reeling in the wind at the top of a shrimp-boat mast," he says. "I promised myself that if I made it through the maelstrom I'd make this album—partly to reclaim my life, and partly just to see if I could do it. I took a six-month sabbatical to record it, and that stretched into two years."

Lang's main guitars for *Dharma Blues* were an early-'60s Epiphone 12-string (which he uses for delicate passages such as those in "Thicker Than Wicker") and a 12-string built by Bozo Podunavac ("It just *howls*, so I use it for slide pieces and edgy stuff"). He also used several 6-strings, including an old Gibson Hummingbird, a National Resophonic (for "Poor Boy/Guitar Rag"), an Ibanez Artwood, a Yamaha classical, a 1932 Martin 000-18, and a Gibson GI model that was originally sold in military canteens during World War II ("It's a nice little slide guitar").

Growing up in Minnesota, Lang was influenced by everyone from Big Bill Broonzy, Elizabeth Cotton, and Rev. Gary Davis to Bob Dylan, Jimi Hendrix, and John McLaughlin. But when he signed with Takoma and began working with Fahey in the label's office, he also picked up plenty of playing tips from the acoustic pioneer. "John dramatically changed my imprint of what music is," Lang recalls. "When I played him my demo tape, he said, 'You seem to think of everything in three-minute segments, and you have this really *square* picking style—everything is so clean and uniform. You're just working in the triad, and that can be real boring—it makes a lot of your songs sound alike. You should explore dissonance, use space to open things up, and break out of the *stanza, chorus, stanza, chorus* stuff.' But I guess the biggest thing I got from John was the realization that silence is a huge part of music."

In the three decades since that conversation, Lang has done a lot of reflecting on his playing. "I listen back to my first album, *The Thing at the Nursery Room Window*, and I'm proud of it, but I feel like I gave up something for technique," he admits. "If I could do it again, I'd slow it down and add more emotion. On the new album, some of the songs aren't technically perfect—there are string buzzes here and there—but they have a real good feel. I just kept reminding myself that some of the early Motown producers would tell bands to play a cut again if they weren't stretching far enough for *somebody* to make a mistake. So I tried to reach a little farther into the performance and not be such a slave to technique."

NEW FROM JOHN WILLIAMS THE MAGIC BOX

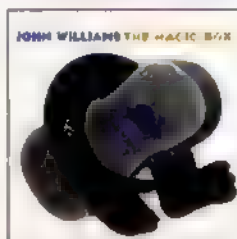


"THE MAGIC BOX IS A COLLECTION OF AFRICAN GUITAR BASED MUSIC WHICH IS ABSOLUTELY ORIGINAL AND TRADITIONAL."

— JOHN WILLIAMS

Guitarist John Williams discovers the continuing tradition of guitar music in Africa and Madagascar with fellow musicians Paul Clarvis (Hand Drums and Percussion), John Etheridge (Acoustic Steel-Strung Guitar), Richard Harvey (Flutes, Whistles, etc.), Chris Laurence (Double Bass) and Special Guest Francis Bebe (Sanza, Vocals).

**CATCH THE MAGIC BOX TOUR THIS FALL.
IN STORES NOW**



**WWW.SONYCLASSICAL.COM
WWW.THEMAGICBOX.COM**

© and "Sony Classical" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2001 Sony Music Entertainment Inc.

On sale at

BORDERS®

BOOKS • MUSIC • MOVIES • CAFE

Visit Borders to experience our vast selection of books, music and movies or enjoy a cup of coffee in our cafe.

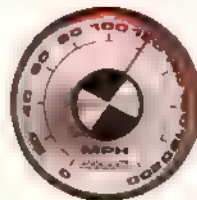
To find a store near you or to place an order call 1-888-81-BOOKS. Shop us at www.borders.com

Online prices may vary

— Your guitar strap is now considered a supplemental restraint device. —



Wiggy™ by Peavey
with Dweezil Zappa



Ready for a high performance amp?

Then it's time for you to get Wiggy.

This 100 Watt TransTube® dream machine is the result of a collaboration between Peavey and Dweezil Zappa, an artist who knows exactly what he wants. And in designing Wiggy, Dweezil wanted an amplifier that allows players to dial in sounds that reflect their personalities. Whether you have single coil pickups or humbuckers in your guitar, Wiggy's versatility makes creating your own personal tones ridiculously easy. Not to mention Wiggy's got a look that draws more attention than a hot rod caught in a speed trap. Wiggy. A serious amp that's seriously fun. And it's only from Peavey.



— Shop online at www.peavey.com —

— LISTEN TO THIS™ —

WORLD'S FIRST HANDS-FREE DIGITAL 8-TRACK RECORDER... \$499*





DigiTech



"Guitars are just like people," jokes Todd Mohr. "Some suck, and some don't."



MONSTERS. INC.

BIG HEAD TODD AND THE MONSTERS
TODD MOHR RACES ONSTAGE WITH
AMP FARM, A LAPTOP, AND TWEED CABS

D

igital amps and modeling processors are no big deal anymore, but only a truly courageous — or crazy — tech whiz would step onstage with a guitar and a laptop. Yet that's exactly what Todd Park Mohr of > > >

BY SHAWN HAMMOND



underground blues/pop sensations Big Head Todd and the Monsters is doing on the road in support of *Riviera* [Big].

"I have a love/hate relationship with tube amps," offers Mohr, who admitted in the February '95 *GP* to switching amp rigs every few months because he couldn't find a setup that did more than one thing well. "But I still consider myself a traditional guy when it comes to tone."

While recording *Riviera*, Mohr conceived that the right computer rig and software plug-ins could help him recreate the album's lush and diverse guitar tones on tour—as well as deliver the flexibility he had been attempting to get with conventional amp setups. So with a Mac G4 powerbook, Pro Tools, Line 6's Amp Farm, and a few effects plug-ins and outboard processors, Mohr is bringing virtual guitar to the concert hall.

How did you get into using Amp Farm?

I've always been a tube-amp guy, but I love the idea behind the Line 6 Pod—even though its blackface Deluxe Reverb model is the only sound I really like. The sound and flexibility of modeling units is appealing at first, but I get tired of them really quick because the tones are too one-dimensional. For *Riviera*, I primarily used a 100-watt Mesa/Boogie Nomad head driving 4x12 cabs. But after I'd recorded all the guitar parts, Karl Derfler—who mixed the album—introduced me to Amp Farm. I ended up liking it so much that I ran all the guitar tracks I had already recorded with an amp through it.

Why?

Amp Farm adds tons of life—it accentuates everything. As soon as I heard how good it sounded, I said, "Karl, how can I use this on the road?" My version of Amp Farm was modified by Karl and a guy at Line 6, and it sounds extremely open and beautiful. It's a lot more three-dimensional in terms of dynamics and low end resolution.

Which Amp Farm models are you using?

I use an eight-input GCX MIDI switcher to switch between sounds, and I can only afford to use four of the inputs for Amp Farm. That limits me to four basic models: a Vox top

boost, a JTM 45, a Marshall plexi, and a blackface Deluxe Reverb. But I have several presets with different gain and EQ settings for each of those four models.

Why not just use a multi-amp rig?

To be honest, I've never had that luxury—from a financial or manpower standpoint. The laptop setup is much simpler, and I love the level of control and consistency that Amp Farm offers. It's a lot easier to just recall a preset—especially from a soundman's perspective—than to setup and deal with a bunch of amps. Also, Pro Tools gives me access to effects plug-ins that generate sounds you just can't get from standard gear. For example, I use Waves' Enigma for chorusing and phasing because it gives me control over tons of parameters such as minimum and maximum frequency, feedback depth, and oscillation. I'm also using Waves' Renaissance for reverb and Digidesign's Procrastinator for some crazy delay patterns.

What about the rest of your rig?

I'm using a Focusrite studio preamp and a Tube-Tech CL1B mono compressor for the front end, and then my signal goes into Amp Farm. I use a T.C. Electronic M2000 rack processor through an AES digital insert for chorusing, flanging, and phasing, and it sounds really nice—super clean. Then I use two Reamp units to route the Pro Tools output to a

The New Generation
by Mark Sampson

Silent stalking. Purrfectly clean headroom abounds atop unforgiving raw power. Warmest front end. Smooth break-up or a ferocious cutting edge. Hand built Class A with superlative nuances to spare. Demo it. Tame it.

www.badcatamps.com **Bad Cat** badcatamps@earthlink.net

STAR WARS

from

FERNANDES

G U I T A R S

Take your music to a galaxy far, far away...

In association with Lucasfilm Ltd., Fernandes Guitars is the official *STAR WARS* licensee for the guitar industry. Offering a select line of collector's series products featuring your favorite classic *STAR WARS* characters, the Fernandes *STAR WARS* series will blow your mind.



Our complete line of Star Wars products includes:

- Nomad travel guitars
- Instrument knobs
- Collector's guitar picks
- Guitar & bass straps

www.starwars.com
www.fernandesguitars.com

FERNANDES

8163 Lankershim Blvd., N. Hollywood, CA 91605

Call for our free Star Wars product catalog 1-800-318-8599

Email us at: info@fernandesguitars.com

© 2002 Lucasfilm Ltd. & TM. All rights reserved. Used under authorization.



Mesa/Boogie Simul-Class 2:Ninety power amp driving two tweed 4x12 cabinets loaded with Celestion Vintage 30s.

Do you think you're going to stick with your

"virtual" setup?

So far I love it. We did a gig in Hawaii, and all I had to do was fly my rack over. Everything sounded killer, even though we didn't get time for a soundcheck. I just turned it on and played!

You don't worry about the computer going down in the middle of a song?

Crashes are a concern, but I'm just playing through the software—I'm not recording anything or asking the computer processor to do any difficult editing or automation tricks. In that situation, Pro Tools is super stable.

If there is a crash, however, I can bypass the laptop and go straight into my outboard gear and the amp. The GCX switcher and my Ground Control Pro footswitch also controls an Ibanez

Tube Screamer, a Diaz Texas Tremodillo, a Budda wah, and a Line 6 Delay Modeler.

Did you discover any tonal tricks in the studio while you were recording Riviera?

Well, I like the waves of lows and low-mids that knock you over when you play in front of an amp, but you often lose that impact when you commit tones to tape. But we discovered a combination of room tone, mic selection, and mic placement that captured that low-end wallop.

First, we put the amps up in a loft where some pretty extreme corners trapped a lot of bass frequencies. Then we used two mics almost religiously: a Coles 4038 ribbon mic and a Neumann TLM 103. The Coles does something with the low end that's so nice, and the Neumann is accurate and very clean sounding.

Where did you place the mics?

The Coles can't handle the air movement that super-high volumes generate, so we usually placed them about a foot or more away from the cabinet. The Neumann was positioned right against the grille.

Did you use your favorite '62 Strat?

Actually, I used two Rarebird guitars for most of the record. They're made by Phillip Bruce Clay—a Denver luthier—and they're the finest guitars I've stumbled upon. My favorite is called the Dynohawk. It's basically a Strat-style guitar, but it looks like a combination between a Gibson Firebird and a Fender Musicmaster. It has an alder body, a set maple neck with a rosewood fretboard, a vintage-style tremolo, and Lindy Fralin single-coils.

The other guitar was a 12-string Osprey semi-hollowbody with a lacewood top and ash back, a multi-laminate rosewood/maple neck, an ebony fretboard, and Lace Sensor pickups. It sounds beautiful. I used it on "Secret Mission" and for the solo on "Again and Again." I also used a Rarebird Osprey Artist—which is basically Phillip's version of a Paul Reed Smith. It's a hard-tail with a figured-redwood top and EMG SA-Z pickups. All of the guitars have locking Gotoh tuners, and weigh around 4.5 lbs. I string them with Dean Markley .011-.048 sets, and use .88 mm Jim Dunlop picks.

How did the Rarebirds lure you away from your Strat?

They have a full, open sound that's still aggressive, and that kind of tone is hard to find these days.

How did you get the screaming, Hendrix-like sound for the "Freedom Fighter" solo?

That was the Dynohawk through a Boogie Nomad, but the key to that solo is my Budda Bud wah. The pedal has an amazing sweet spot, so I just left it there.

What did you use to record the album's acoustic parts?

A 1976 Martin D-35, a new Martin, and a Taylor 12-string.

You didn't release an album for five years

What's Missing?



Focusrite Trak Master

The Essential Analog Plug-In

For \$450, just go and buy one.
If you want a unit that gives sounds a character, this is the one to buy. It has "Studio" tone, which means real sound.

Focusrite class A mic pre

High quality A/D option

Quality Hi impedance DI input

Intuitive and powerful Compressor and EQ

Every recording system benefits from a pristine analog signal strip at the signal input. The Platinum Trak Master offers the legendary Focusrite signature sound—microphone pre amp, instrument & line inputs, as well as a ground-breaking optical compressor, a stunning new Focusrite EQ, & unique Tube Sound control.

The only thing we've compromised on is the price!

\$450

3 band EQ optimized for Vocal or Instrument recording

Tube Sound emulation to put more warmth into your tracks

Super-low shelling for earth-moving bass boost and rumble removing cut



© 2002 Focusrite Ltd. All rights reserved.

digidesign

Focusrite

A complete 1000 watt system!

Whether it's for your band, church or school, Carvin's PA800/PA1200 package systems allow you to run the whole group in stereo while powering your monitors! The lightweight mixer pumps out 1000w RMS from three amps delivering 333w each. You also get two built-in 24-bit digital multi-effects processors with over 256 effects each!

There has never been a system so easy to use with so much clarity, power and flexibility! Discover the complete line of Carvin sound packages for "matched system" performance.

PA SERIES 8 and 12 CHANNEL MIXERS:

- Three high current power amps - 333w/monitor
- 1000w RMS - 333w per amp at 8Ω
- Two 24-Bit stereo effects processors
- Assign any channel to effects 1 or 2
- Assignable 9-Band EQ's - mains or main/monitor
- Super quiet, high-headroom midline pre-amps
- Three Band channel EQ @ 80Hz, 750Hz and 11.5k Hz
- Balanced XLR line outputs, RCA In/Out connectors
- Easy to use and carry. These compact mixers weigh only 28 lb.
- Engineered with double sided copper PCB military spec cards and SMT construction for rock-solid reliability and interference free performance.
- Continuous full RMS power is assured from the 1002-T5 aluminum heat sink cooled by a quiet dual-speed fan.

332 15" SPEAKERS and 722 12" MONITORS:

- Deep bass punch with crystal clear highs for exceptional clarity
- High power handling 332: 400 watts, 722: 300 watts
- Strong, lightweight plywood construction, covered with DuraTuff™ and protected with steel corners and grille. Stand-mount inserts.



optional 3320 stands



722 Monitors

8 CH Mixer PA800 **\$669** 12 CH Mixer PA1200 **\$769**

Package System including monitors

1200P-032-722 **\$1659**

- 1000W PA1200 mixer • Two 332 400W speakers
- Two 722 300W monitors • Two CM50 mics • Two 20ft XLR mic cables • Four PM60 speaker cables

CARVIN
800.854.2235 .COM

To ORDER, SPECS or for a FREE catalog carvin.com/pro_sound
WORLD'S #1 FACTORY DIRECT MUSIC STORE
Enter carvin.com's weekly FREE GEAR giveaway!

**Handcrafted
Beauty &
Superior
Sound.**

CRAFTER
GUITARS



HSS

Division of Hohner, Inc.

For your nearest Crafter dealer
visit www.hohnerusa.com
or call (804) 915-9906

**WWW.
WARMOTH.COM**

**Your Source for
Top Quality
Custom
Replacement
Necks, Bodies,
Pickguards,
Hardware
and more!**

**Hundreds of
Options Available!**

**Your Choice
of Exotic Woods!**

**Finished or Raw
We Have it All...**



Guitar Products, Inc.

253-845-0403

Serving You Since 1980



because Giant Records wanted a hit—to the point where they sat on 35 of your songs until the label shut down, and you were released from your contract. Has that experience affected your songwriting?

No. I still think it's important to write what you feel. I consider songwriting my most important job, and I have things that I want to say. That's why I'm in this business.

Giant wanted me to co-write with guys like Tommy Simms—heavy-duty pop writers—and I just didn't have any interest in doing that. It's not that I'm against co-writing, but I think you should have *creative* reasons for doing it. "Let's make a hit record" is not a good motivation for making music.

What do you look for in a good song hook?

I usually know it's good if I can't forget it. In writing, you obviously come up with a lot of ideas, and the ones that are the most memorable are the most important.

Do you think of hooks as more of a guitar thing or a vocal thing?

I usually start with guitar. It's my native instrument, and it's easier for me to develop ideas with it. From there, I spend a lot of time on lyrics and melody. Like a car, a song has a lot of components, and the whole idea is for all those components to work together. I have the music for a lot of songs completely written, but I haven't found lyrics for them yet, so, I'll sit on them for a couple of years until all the components are on the table.

Does music theory play any part in your approach?

I have some interest in theory from the standpoint of composition, but, at the same time, I'm really intrigued by the Bob Dylan approach to songwriting, where you just play three chords—and they're simple chords that everyone can play—but somehow there's a song there that not everybody can write. That's a lot more difficult to pull off than any kind of technical virtuosity.

Do you ever use alternate voicings?

I try to find more unusual ways to present chords than the standard G, C, and D shapes. I prefer chords that involve the low E string, because we're a three-piece, and the more I can deliver in that area, the better. Also, a lot of times I use different tunings to facilitate more interesting chord textures. Like in "Universal Mom," I tune the sixth string to D and

The TASCAM 788 offers more than the Zoom™ MRS-1044 or the Korg™ D12.

More tracks of 24-bit hard disk recording. More virtual tracks. More simultaneous inputs. More submixers and mixdown tracks. More cool features to maximize your creativity.



New! Version 2.0

software adds cool new features like WAV file import/export, multiple CD burning, access to larger hard drives and more. See www.tascam.com for details.

The 788...much more than you expect.

It's true. TASCAM's 788 simply gives you more than the other guys. It starts with the classic idea of a TASCAM Portastudio™ self-contained, totally easy to use...the ultimate songwriter's sketchpad. Then enter the incredible creative power of nonlinear hard disk recording and editing, with eight tracks of 24-bit uncompressed pristine sonic excellence (six available at once). You'll only get four tracks of simultaneous 24-bit recording on the D-12, and none with the 16-bit MRS-1044. Need more tracks? Use its 250 virtual tracks for comps and alternate takes. Want to burn CDs? With the optional CD-RW788, you can make discs and back up all your track data. Need to record your whole band at the same time? While you only get four simultaneous inputs from the D-12 and only

two from the MRS-1044, the 788 is the only affordable integrated workstation that gives you six simultaneous inputs, with no compromises or excuses.

You get more with the 788, like an internal submixer for using drum machines and synths without eating up recording tracks; a separate mixdown track for creating your final tune; the ability to generate and chase time code so you can sync to your other favorite gear, 999 levels of undo...and the list goes on. Need more details? See your TASCAM dealer or www.tascam.com for more news on the world's coolest integrated hard disk workstation...the 788.

788 DIGITAL PORTASTUDIO

Want to know every single thing that's cool about the 788? Get the 788 Master Tutorial Video today...only \$29.99 USD at www.tascam.com.



The 788's rear panel includes a headphone jack, a remote footswitch input, stereo aux outputs, discrete monitor outs and stereo outs, stereo aux inputs, four channel inputs on 1/4" jacks, a S/PDIF digital output, a SCSI port and MIDI In and Out ports.

TASCAM
a whole world of recording

www.tascam.com

Trademarks are the property of their respective holders. Portastudio is a registered trademark of TASCAM.

REHEARSAL

1



251 West 30th Street 6th Floor
New York, NY 10001
212 967-5626
www.ultrasoundrehearsal.com



What was it about Albert Collins that you dug?

Well, a lot of guitarists aren't songwriters, but they *need* to be. Even if you're not writing the songs, every guitar solo is a melody, and the more compositional talent you can bring to it, the greater the odds of success. Aside from that, it's critically important to be yourself. What we need from musicians more than anything is *authenticity*.

Classic style, Vintage Sound



www.warriorinstruments.com 706.891.3009

atlanta • cincinnati • new york • memphis • dallas



NO BODYPACK NO CABLE NO HASSLE

AKG's new **GB 40 guitarbug™** transmitter was created to free the wired guitarist. Simply plug the **GB 40 guitarbug™** transmitter into your guitar, using it in conjunction with the **SR 40** receiver. The **FlexJack™** swivel plug matches all electric guitar outputs, no matter what type of axe you play.

The other good news is that the **GB 40 guitarbug™** transmitter has integrated charging contacts, so when the **GB 40 guitarbug™** transmitter is used with the optional **CU 40 chargingunit™**, the transmitter is automatically recharged.

Check out the other new **microtools™** wireless accessories

SD 40 snapon™ transmitter: turn any dynamic microphone into a wireless microphone.

MP 40 micropen™ transmitter: miniature transmitter with an integrated detachable lavalier microphone.

SR 40 receiver: stationary receiver that works in conjunction with all **microtools™**.

CU 40 chargingunit™: optional rechargeable accessory for **microtools™** transmitters and batteries.



A Harman International Company

AKG Acoustics, U.S.

914 Airpark Center Dr

Nashville, TN 37217

Ph: 615•620•3800

Fx: 615•620•3875

akgusa.com

akgusa@harman.com



SR 40 receiver

CU 40
chargingunit™

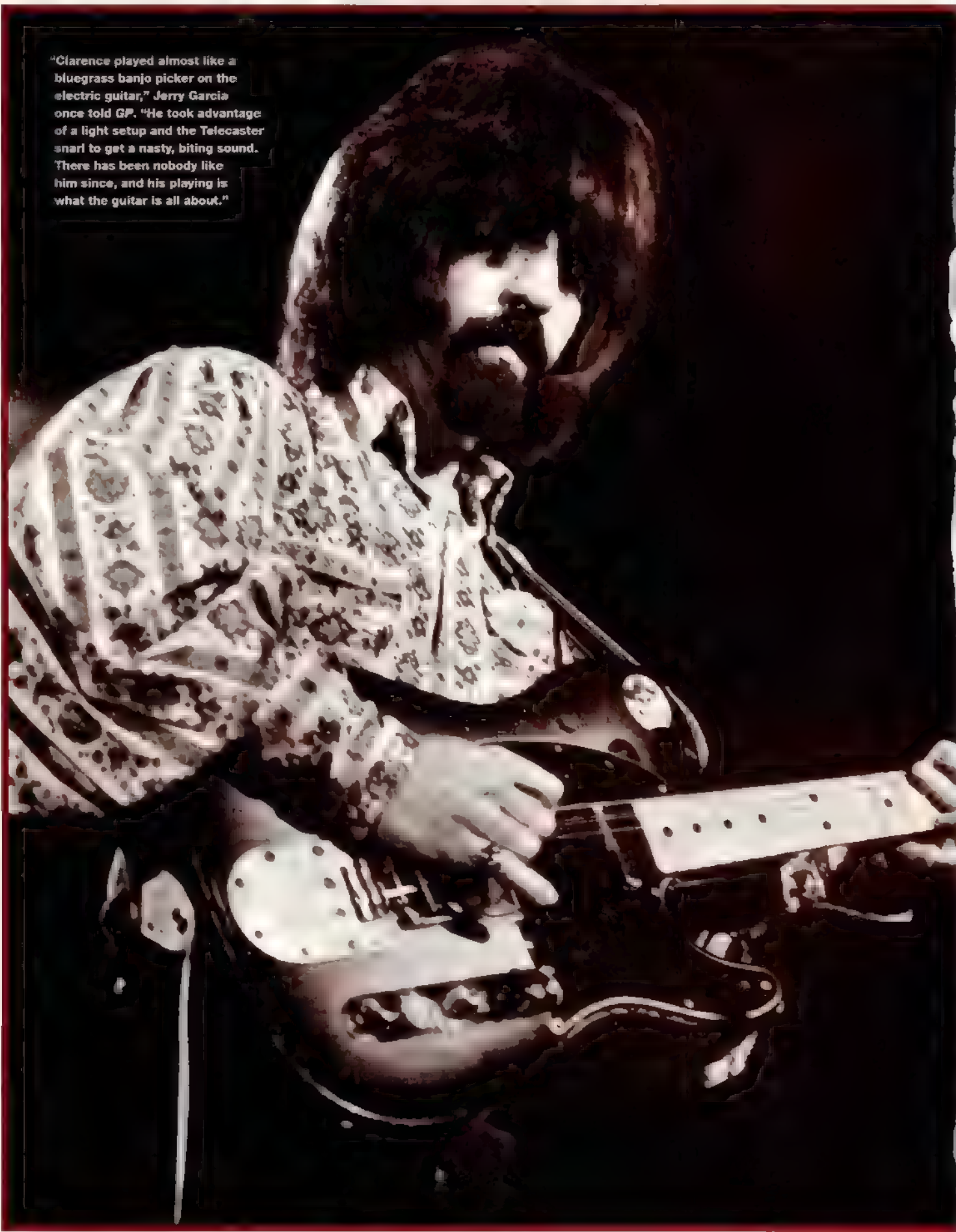
SD 40 snapon™

WMS 40 microtools™

MP 40 micropen™

GB 40 guitarbug™

"Clarence played almost like a bluegrass banjo picker on the electric guitar," Jerry Garcia once told *GP*. "He took advantage of a light setup and the Telecaster snarl to get a nasty, biting sound. There has been nobody like him since, and his playing is what the guitar is all about."



COWBOY ROCKERY

A pioneer of country-rock guitar, Clarence White introduced the Woodstock generation to the magic of a whining Tele through his groundbreaking work with the Byrds. He began his association with the L.A. band as a session player in the late '60s, adding spanky licks to *Younger Than Yesterday* ('67), *Notorious Byrd Brothers* ('68), and the cosmic *Sweetheart of the Rodeo* ('68). In 1968, he officially joined the Byrds, and remained a member until Roger McGuinn dissolved the band in 1973. That year, while loading out his gear

BY ANDY ELLIS

after a gig, White was killed by a drunk driver. > > >

**UNLOCK THE
SECRETS OF
CLARENCE
WHITE'S
SEARING
STRING BENDS**

COWBOY ROCKETRY

At the height of the flower-power era, the Byrds recorded two honky tonk shows at San Francisco's Fillmore West. For more than three decades, the tapes languished in a Columbia Records vault. Finally released in 2000 as *Live at the Fillmore—February '69*, this album reveals White at the peak of his game. His mind-blowing bends and snarling runs pay homage to James Burton and Jimmy Bryant—both of whom mentored White in the Los Angeles studio scene—while breaking new ground in *faux* pedal-steel picking.

In this lesson, we'll explore some of the heady bends and licks that White played on *Live at the Fillmore*. This is tricky stuff, and many of White's lines were accomplished with his Tele-

mounted Parsons/White StringBender—aka "B-bender"—a mechanism he developed with Byrds' drummer Gene Parsons that let White selectively raise his B string a whole-step to emulate the whine of a pedal-steel guitar.

While some of White's moves are impossible without a StringBender, with a little effort and ingenuity, you can adapt many of them to standard 6-string guitar. You'll need light strings (a .009 or .010 set), low action, and considerable determination, but, before long, you'll be able to amaze your friends with awesome, White-inspired string stretching. These licks are easiest to manage on a guitar with a fixed tailpiece—if you have a tremolo system, stationary notes may drift flat when you bend a string.

BEND AND HOLD

Inspired by the moaning licks in "Sing Me

Back Home," Ex. 1a illustrates an essential cowboy-rock technique. To create sonic drama, White would often bend a note and hold it while playing a series of higher ones. (This is a fancy variation of the *oblique* bend, in which you stretch one string while fretting another one or two.) In this instance, bend B a whole-step to C#, and then hold it for three-and-a-half beats while dancing back and forth on strings one and two. There are two considerations, here:

- Be sure you nail C#. If you land a little sharp or flat, the subsequent notes will sound sour. It's a good idea to practice this whole-step bend in isolation before hitching it to other notes. First fret the target tone to establish a pitch reference, then bend into it from two frets below. Repeat this process up and down the fretboard. (It can take days to heal pulled hand muscles, so always stop when your hand begins to tire, or your fingertips smart.)

Ex. 1a

(I)
A

♩ = 108-132

let ring hold B

9 11 12 14 12 14 12 10

T
A
B



Ex. 1b

(I)
A

(V)
E

♩ = 108-132

let ring hold B

12 14 12 14 12 12

T
A
B

Ex. 2

(IV)
D

(I)
A Asus4 A

♩ = 108-132

let ring pre-B-R

5 7 9 7 6 7 6

T
A
B

Ex. 3a

(IV)
D

(I)
A

♩ = 96-126

let ring pre-B-R

5 7 5 3 4 6

T
A
B

Ex. 3b

(IV)
D

(I)
A

let ring pre-B-R

5 7 5 3 2 5

T
A
B

Ex. 3c

(IV)
D

(I)
A

let ring pre-B-R

5 7 9 7 6

T
A
B

audio version available!
truefire.com

• Don't allow the bent $C\sharp$ to droop—especially when you're executing beat three's pull-off. To help your 4th finger make that two-fret reach, park your fretting hand thumb behind the neck in the vicinity of the 12th fret.

White often launched his solos with the pickup notes that ramp into bar 1, so it's worth memorizing this gambit in *all* your favorite keys.

Ex. 1b proves how easy it is to repurpose a cool phrase by simply changing its final note. In the previous lick, you settled into A (the I chord) by tagging its root. But you can get a nice $A-E$ ($I-V$) transition when you end the same phrase on B , as shown here.

SILENT PRE-BENDS

The pre-bend is another bit of White magic. This technique relies exclusively on muscle memory—you have to *silently* stretch the string to its new pitch before you pluck it. Pre-bends have a high potential for "Whoops, I didn't mean to do *that*, folks," but when you learn how to sneak into a pre-bend and then ease it down to its original pitch, the effect is startlingly steel-like.

Ex. 2 gives you a taste of this cool move. Bar 1 offers satisfying tension and release when the tangy major second ($F\sharp-E$) blossoms to a major third ($F\sharp-D$). Listen to how the prickly harmonic cluster simply relaxes into a fifth-position D triad ($A, F\sharp, D$).

Bar 2 features a juicy bend-and-hold maneuver that you can trot out anytime you want a compelling sus-4 sound. Steelers dedicate a pedal to this move, but both White and Roy Buchanan did it manually.

The next three examples are built around pre-bends and releases. These licks share virtually the same notes, but they sound different, thanks to their unique fingerings. A honky-tonk classic, Ex. 3a is compact—the action occurs within three frets. Contrast that with Ex. 3b, which contains a position shift and doesn't sound quite as teary. In Ex. 3c, Nashville twang (beats one and two) meets Memphis soul (beats three and four).

Here's the point: If you're willing to investigate, you can usually find several ways to finger a phrase. White was a master at spinning subtle variations of hot licks, and it's one reason his playing is so enduring.

WAILING TRITONES

White works his B -bender hard in "You're Still on My Mind," and some of the song's licks demand a string-pulling device. However, you can adapt many of the moves to standard guitar, so let's start with Ex. 4a, which tumbles through an $A7$ arpeggio before coming to rest on an obliquely bent major third. The sassy

THE OBLIQUE MYSTIQUE

► To emulate the crying sound of pedal steel, White would sustain one or two notes while bending another. With this *oblique* bending technique, you stretch one string while holding others perfectly still.

When playing single-note blues bends, it's okay to wrap your fretting-hand thumb around the neck, but this grip doesn't work well for oblique bends. The reason is simple: You need to arch your fretting fingers to allow sustaining strings to ring against the bend, and a wrapped thumb position flattens your hand against the fretboard.

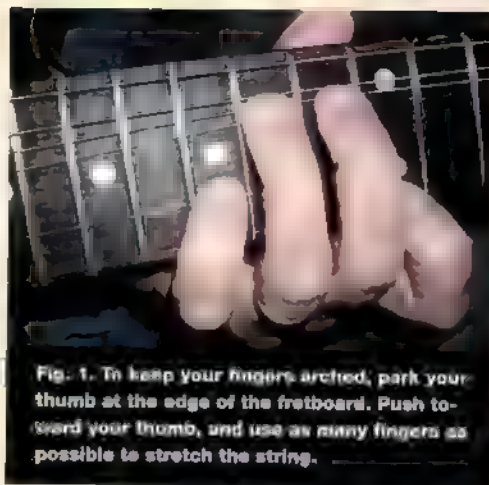


Fig. 1. To keep your fingers arched, park your thumb at the edge of the fretboard. Push toward your thumb, and use as many fingers as possible to stretch the string.

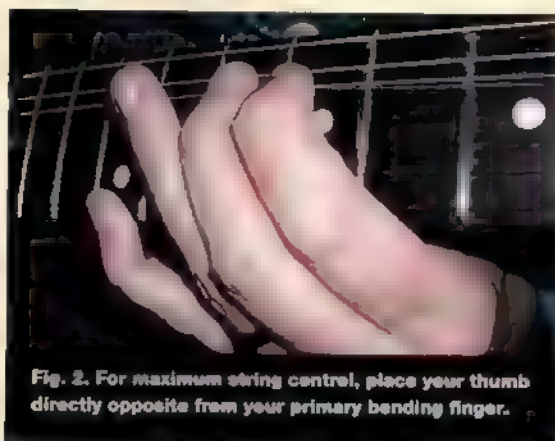


Fig. 2. For maximum string control, place your thumb directly opposite from your primary bending finger.

ble, back up your bending digit with other fingers for additional strength.

It's important to keep the stationary notes from drifting sharp. Playing in front of a mirror is a convenient way to check that only the bent string is moving. You'll have maximum control if you place your fretting-hand thumb directly opposite from your primary bending finger, as in Fig. 2.

Use a hybrid flatpick-and-fingers grip (Fig. 3) when playing oblique bends. With your middle and ring fingers, yank the treble strings so they slap the frets. —AE

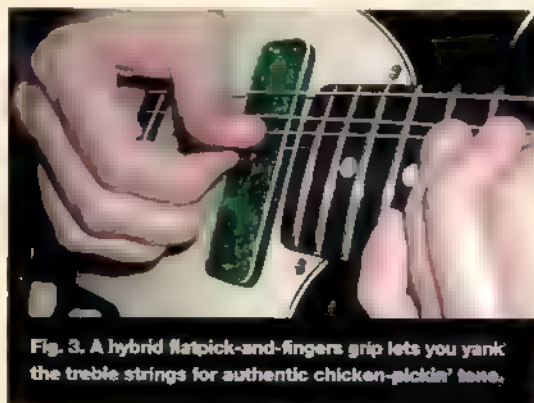


Fig. 3. A hybrid flatpick-and-fingers grip lets you yank the treble strings for authentic chicken-pickin' tone.

The Hofner Verythin Classic

Handmade in Hagenau, Germany



BOOSEY & HAWKES

Boosey & Hawkes Musical Instruments, Inc.
10949 Pendelton Street, Sun Valley CA 91352
Phone: 800.426.7068 • Fax: 818.252.6351 • www.boosey.com



COWBOY ROCKERY

whole-step pre-bend and release in the last half of bar 1 make this lick a standout. As you drop from the root (A) to the $\flat 7$ (G), notice how beat three's sustaining interval expands from a major third (A-C#) to an edgy, attention-grabbing tritone (G-C#) in beat four.

Ex. 4b begins with the same third-to-tritone move, but ends with a neat bend into the IV chord, D. You have to be nimble to hit the concluding sixth interval on bar 2's downbeat. Begin the E to F# bend on the tail end of beat 4 (bar 1). At the apex of the bend, slip your 4th finger from C# to D on beat one (bar 2). The goal is to simultaneously arrive at F# and D, and that requires getting a nanosecond head start on the bend.

CHROMATIC TRANSITIONS

In "You're Still on My Mind" and "Close Up the Honky Tonks," White makes a chromatic transition from one chord to the next. The IV-V lick in Ex. 5a illustrates the process. Here, we sketch D, E \flat , and E by bending into and holding a succession of minor sixths. Beat four's E \flat generates a burst of melodic tension that's quickly released when E pops up in bar 2. Can you feel how the triplets play a role in propelling you toward the V chord?

In Ex. 5b, you descend in half-steps from E to D. This time, you suggest the chord of the moment by bending into and holding major thirds. If you can easily reach your

guitar's volume pot, give it a quick dip, and then open it up as you bend into E \flat and D.

LIQUID HARMONY

When it comes to making one interval *melt* into another, no one has topped the Tele-totin' White. A crying V-I passage inspired by "You're Still on My Mind," Ex. 6 hints at his fluidity. The trick is to *gradually* allow the bent notes to return to their original pitches. Timing is crucial. Just when you complete each release on the third string, fret a new note on the first string. To get a feel for this phrase, it helps to play the top and bottom lines by themselves before gluing them together. Though White wasn't known for using echo,



Ex. 4a

♩ = 100-132
Country swing
Country swing (I)
A7

Ex. 4b

♩ = 100-132
Country swing
Country swing (I)
A7

Ex. 5a

Ex. 5b

Ex. 6

audio version
available!
truefire.com

Peacemaker



There's a hot new gunslinger in Guitar-Town.

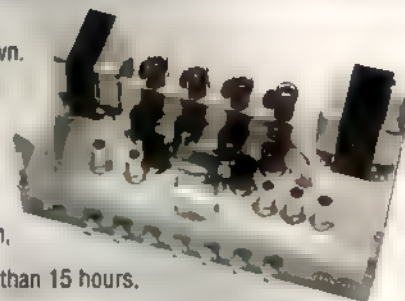
The exquisitely engineered Ashdown Peacemaker 50 and 100 heads are the first to feature easy-access, user-variable tube biasing. So you can customize your amp for your own,

totally unique tone. Hand-wired in a painstaking process that takes more than 15 hours,

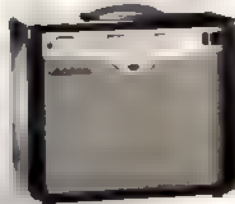
each Peacemaker head is built on a stainless steel chassis to eliminate magnetic field effects and uses proprietary,

John Page transformer designs for unparalleled harmonic content and frequency response.

So for the ultimate in classic British guitar amplification, step into your nearest Ashdown dealer and make a date with the Peacemaker.



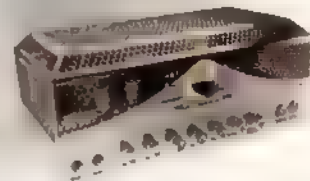
Peacemaker 20 2-channel Class A auto-biasing 1x10" tube combo



Peacemaker 40 2-channel Class A auto-biasing 1x12" tube combo



Peacemaker 60 2-channel Class A auto-biasing 2x12" tube combo



Peacemaker 100 with optional 'Birdcage' top

Exclusively distributed by: HHB Communications USA Inc. 1410 Centinela Avenue, Los Angeles, CA 90025-2501, USA

Tel: 310 319 1111 Fax: 310 319 1311 E-Mail: sales@hhbusa.com

HHB Communications Canada Ltd. 260 King Street East, Toronto, Ontario M5A 4L5, Canada

Tel: 416 867 9000 Fax: 416 867 1080 E-Mail: sales@hhbcanada.com

www.hhbusa.com www.ashdownmusic.com



COWBOY ROCKERY

a bit of delay makes this lick sound even more mysterious.

White's lines seem to be in constant flux. Ex. 7 illustrates how he would animate a I-V-IV-I figure by bending or releasing virtually every other note. Try plucking the first string with your middle finger and flatpicking the others, and remember to gently shake the half-note sixths as shown.

A LITTLE LEGERDEMAIN

White's stunning solo in "Close Up the Honky Tonks" is packed with the kind of held bends, pre-bends, and releases featured in Ex. 8. To pull this one off, it's essential to anticipate the position shifts. Play bar 1's first two beats in the twelfth position, move to the tenth position for beats three and four, and finally slip down to the eighth position for bar 2.

In addition to providing authentic cluck, the muted, half-fretted note in bar 1 (and of beat two) gives you a chance to silently release the held C# bend and then quickly shift positions before playing beat three. See how the *and* of beat three is a C# pre-bend? The idea is to create the illusion that the bent C# has been sustaining all this time, even though you've scooted down two frets and are now playing the bend with a different finger. Be sure to memorize this crafty move in other keys—it's 100 percent roadhouse approved.

The two strategically placed clucks (located on the *and* of beats two and four) in Ex. 9 are sonic surrogates designed to imply A and G, respectively. Because you don't have to sustain either of these clucks, you get an extra sliver of time to execute the next position shift. The goal is to be punctual with the downbeat—even if you have to "cheat" the previous upbeat. It's hard to say who came up with this idea, but all the pioneering country pickers—James Burton, Don Rich, Roy Nichols, and, of course, White—took advantage of it. More than a sound effect, chicken pickin' allows you to perform some 6-string sleight-of-hand.

SWEET OR SOUR?

Some country licks borrow notes from the tart minor-pentatonic scale (1, b3, 4, 5, b7), while others feature sweeter major-pentatonic (1, 2, 3, 5, 6) scale tones.

Taken from "King Apathy III," Ex. 10a shows one of White's stinging minor-pentatonic lines. It's the b7 and b3 (F and Bb) that give this phrase its bluesy character. Be sure to let the G and F ring together as you pluck the pre-bent

D and then release it to C. Such three-string oblique bends are physically challenging, but—wow—they sound so cool. Mick Taylor used variations of this move to power such countrified

Rolling Stones songs as "Honky Tonk Women" and "Dead Flowers."

Ex. 10b is typical of the major-pentatonic fills White played in "Nashville West." The 6, 3, and

Ex. 7

♩ = 108-132

(I) A (V) E (IV) D (I) A

Ex. 8

♩ = 100-126
Country swing

(I) A (IV) D

Ex. 9

♩ = 108-138

(I) G

Ex. 10a

♩ = 112-152

(I) G7

Ex. 10b

(I) G



COWBOY ROCKETRY

2 (E, B, and A) give this lick its backwoods flavor. For maximum chime, arch your fretting fingers to allow the open E string to sustain throughout the measure.

GOING ON A BENDER

Inspired by the Byrds' version of "Buckaroo"—a signature Buck Owens tune—Ex. 11 shows how White pushed Don Rich's snappy comping patterns to a new level. Your 4th finger gets a workout in bars 1 and 2, and the knuckle-busting oblique bend in bars 3 and 4 will put your string-stretching skills

to the test. Can you hold that whole-step F# bend for four beats while letting the top two strings sustain?

The cluckified, seventh-position opening move in bar 7 should now feel familiar, because you've already used it in the twelfth and tenth positions to launch Examples 8 and 9. Such recycling is the secret to a fat lick vocabulary. In fact, once you learn this I-IV-I-V example as written, break it apart:

- Shove the eighth-position A7 move (bars 1 and 2) to the first or third positions to comp D7 and E7.

- Slide D7's oblique bend (bars 3 and 4) up two frets to punch E7.

- Move the E lick (bars 7 and 8) down two frets to twangify a D chord.

Ex. 12 is your final exam. With its repeated tritone-to-major-third pulls, fast pre-bends

and releases, and callus-toughening held bends, this four-bar phrase wraps a handful of classic White moves into a neat I-IV-I-V package. Next time you're auditioning a Tele in a music store, see if you can turn some heads with this one. Use with a hybrid grip so you can really pop those high notes, and play with a crisp, but relaxed swing rhythm.

DRILLING DEEPER

To learn more about Clarence White and his deep bluegrass roots, read "Echoes of a Country-Rock Legend" in the Sep. '92 GP. White was also included in our May '98 "Titans of the Tele" cover story. If you crave more string-bending licks, check out "Bending Blitzkrieg" (June '99) and "Hot Wired: Roy Buchanan's 12 Steps to Better Bending" (May '98).

Ex. 11

♩ = 126-152

(I) A7 (IV) D7

5

(I) A7 (V) E

Ex. 12

♩ = 100-126

Country swing

(I) A7 (IV) D7 (I) A7 (V) E7

audio version available!
truefire.com

SUPPORTED DAW SYSTEMS

WIN 98
WIN ME
WIN 2K/XP

CUBASE
LOGIC AUDIO
NUENDO
WAVEFORM

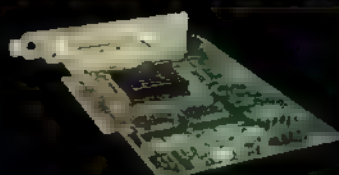
MAX 44
(VERY SOON)

EMULATED
LOGIC AUDIO
WAVEFORM
DIGITAL PERFORMANCE

The list of supported systems is growing fast! In fact, some of the systems listed in gray might already be available by the time you read this...

Check it: www.mackie.com/uad-1

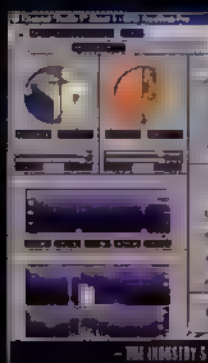
UAD-1 POWERED VST PLUG-INS



Real components physically modeled down to the individual component! A circuit that actually lets you design the tone. No wonder these plug-ins sound like a super-computing card. They're like getting \$20,000 worth of studio gear — without leaving your computer's screen.



UNIVERSAL AUDIO



THE INDUSTRY'S MOST NATURAL REVERB



MODELED EXACTLY BY CIRCUIT AFTER THE ORIGINAL 8048A 24 COMPRESSOR



BLUE WOODEN ANCHO VIBRATOR - ANIMALLY VERIFIABLE AUDIO PROCESSOR

TOOLS FOR ARTISTS

tools for artists

UAD-1 KICKS CUBASE®/LOGIC/NUENDO® UP TO WARP SPEED.

Our UAD-1 super-computing PCI card lets you run multiple instances of ultra-realistic effects plug-ins...while freeing up your host CPU for other software functions.

For example, our RealVerb™ Pro blows software-only VST reverbs in the weeds in terms of detail, realism and parameter control. Yet you can run up to EIGHT instances of it without compromising sequencer speed one clock cycle.

So stop torturing your computer with software-only "diet" effects. Let the UAD-1 DSP engine run the real thing and run wild!

Hear the UAD difference via MP3 demos on our website.

WWW.MACKIE.COM/UAD-1
1.800.258.6883

© 2002 MACKIE DESIGNS INC. ALL RIGHTS RESERVED. "MACKIE" AND THE "SOUNDING MAN PHONE" ARE REGISTERED TRADEMARKS OF MACKIE DESIGNS INC. "SOUNDING MAN PHONE" IS A TRADEMARK OF SOUNDBY DESIGN. ALL OTHER TRADEMARKS ARE PROPERTY OF THEIR RESPECTIVE CORPORATIONS.



MACKIE.



CLASSIC COLUMN

Tommy Tedesco's Studio Log

The Incredible Hulk

Date: May 18, 1979

Leader: Joe Harnell

Hours Worked: 5½

Wages Earned: \$417.80

Instruments Played: Yamaha electric, Ovation Glen Campbell model acoustic.

Devices Used: Polytone Mini-Brute amp, Electro-Harmonix Micro Synthesizer, Goodrich volume pedal, MXR analog delay.



TO MY GUITAR-PLAYING buddies out there who have not seen *The Incredible Hulk*, I first want to tell them that, contrary to popular belief, the show is *not* my life story. (When I

recorded the show, this was the type of teasing I got from the rest of the orchestra. Fortunately, this show can be a tough one to record, so there's not much time for kidding.)

Music for *The Incredible Hulk* demands what I call a "sound effects" guitar player. Throughout the scoring, mysterious sounds have to happen, and the guitar chair becomes the villain. Strong fuzztone sounds from the guitarist are supposed to strike fear into the television audience (and, sometimes, into the musician sitting directly in front of the guitar player). On this particular show, I impressed the leader with my Micro Synthesizer. (This means I'll have to be prepared to use it on future shows, too.)

I look back over the many years that I have been doing TV movies, and I remember all the shows that created their sounds because of guitar player gimmicks. Way back, a heavy fuzztone started almost all TV cops-and-robbers shows. After *Shaft* came in, all cops-and-robbers shows had the wah-wah sound.

So guitar players, remember: You need gimmicks for this business. We are carpenters with tools of our particular trade. God forbid you are asked for a phaser on a job and you don't own one—Good Bye, Charlie! If I were a newcomer

to the scene, at a bare minimum I would have a fuzz, a phaser, a volume pedal, and some type of echo unit, and I'd know how to use them.

Take a look at the music example. You will notice that there are many slurs, long notes, and short-note markings. These are things a guitar player should get used to doing. Nowhere, however, does it say "fuzz tone," "phaser," "Micro Synthesizer," etc. But experience in doing this type of show makes me instinctively go to those gimmicks.

I am constantly in touch with guitar players who show me how well they read out of exercise books. When I give them a part like this one,



however, their conception is not even close to what is written. I kid them, saying that if I ever produce a record date on exercise books, they will be the first I will call to sight read. Remember, reading notes alone is not music. Playing, feeling, and reading music makes music.

The late, great Tommy Tedesco was one of the most prolific session guitarists—and GP contributors—in history. For nearly 15 years, he packed his popular "Studio Log" column with helpful insights, advice, and hilarious tales from the trenches of the L.A. studio scene. This installment was published in the October 1979 issue.

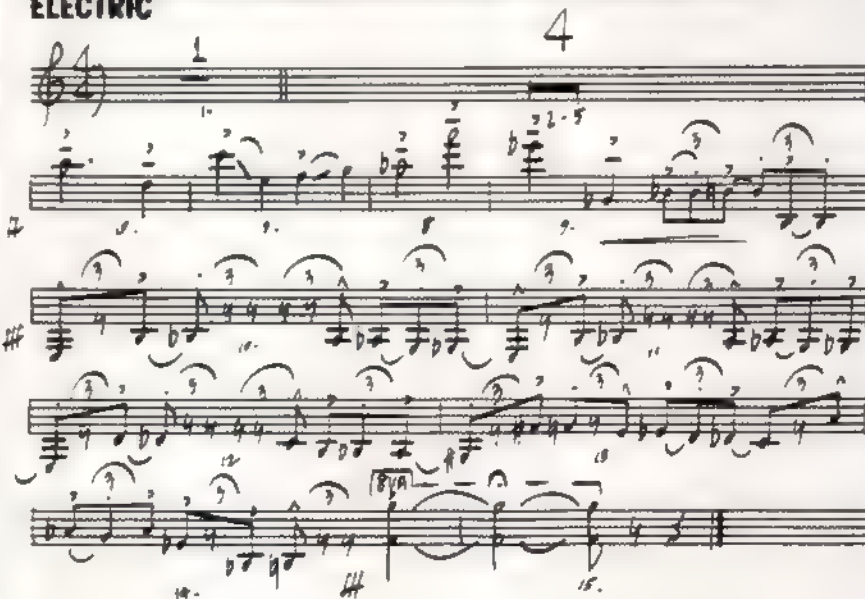
GUITAR

M - 502

ELECTRIC

HULK

50728





Odd-Meter Mayhem

BY ANDRÉ BUSH



WHAT DO ROCK BANDS LIKE

PO.D. and Soundgarden have in common with daring jazz guitarists such as John McLaughlin and Wayne Krantz? They know how to add excitement to grooves by using odd meters. You can too. For example, if you're stuck in the 4/4 doldrums, try

dropping an eighth-note from each measure. Suddenly you'll have a compelling 7/8 ride. The challenge is creating odd-meter melodies and riffs that sound lyrical and organic, and the secret lies in grouping together different meters within each measure.

Let's start things out in the rock camp with

Ex. 1, a heavy crunch lick in 7/4. Follow the repeat signs and loop it a few times, and you'll notice that it flows nicely, despite its odd meter. Its smooth phrasing is due to its *rhythmic grouping*—instead thinking of this as one bar of 7/4, think of it as one bar of 4/4 coupled to one bar of 3/4 (starting at the B \flat 5 chord).

Armed with this rhythmic-grouping approach, let's tackle a more intimidating odd-meter monster—15/8. Indeed, it's a tricky time signature, but if you break it up, as in Ex. 2a, it becomes much more accessible. Instead of counting fifteen pulses, evenly count aloud "1 2 3, 1 2 3, 1 2, 1 2, 1 2." This partitions things into three bars of 3/8 coupled to three of 2/8—easy. Once you have this grouping internalized, stop counting aloud and simply clap the strong beats, as shown by the accents in Ex. 2b.

Now, use your 15/8 prowess to make music. Ex. 3 starts off with an A minor-pentatonic loop. Reinforce the accented notes by tapping the strong beats with your foot, and you'll see how the rhythmic grouping from Examples 2a and 2b manifests itself within a simple melody.

Your next challenge is subdividing. In Ex. 4a, two eighth-notes have been split into sixteenths, and the loop has an angular sound, à la fusion pioneers Larry Coryell, John McLaughlin, and Al DiMeola. Finally, see if you can incorporate rests into your odd-meter mayhem—even ones that fall on the strong beats (Ex. 4b). The accent markers remind you where they are.

André Bush teaches at The Jazzschool in Berkeley, California, has performed on VH1, MTV, and the Lilith Fair tour, and is writing a book (with CD) called *Modern Jazz Guitar Styles for Mel Bay Publications*. Visit him at andrejbush.com.

Ex. 1

♩ = 120

Brutal E5

B \flat 5 A5



Ex. 2a

Count aloud:

1 2 3 1 2 3 1 2 3 1 2 1 2 1 2

Ex. 2b

Clap accents



Ex. 3

♩ = 200

Am7

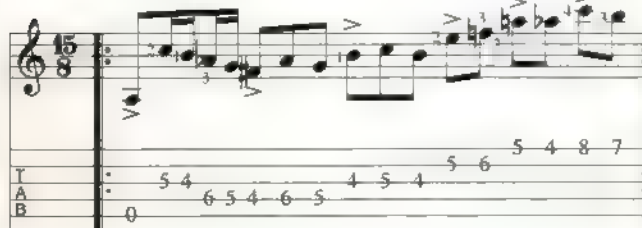


Ex. 4a

♩ = 200

Sub-dividing

Am/maj7



Ex. 4b

Adding rests

E7 \sharp 9



Balloon Tones

BY JUDE GOLD



NO MATTER WHAT STYLE OF music you play, one of the hippest harmonic devices you can have at your fingertips is the ability to use up-

per-pedal tones—or, as I like to call them, *balloon tones*. Take it from the greats—Duke Ellington, Buddy Guy, Herbie Hancock, Eric Johnson, J.S. Bach, and countless others—balloon tones

add magic to any melody or chord progression, no matter what style of music you play. You've surely heard this trick in action. Let's show your fingers how it's done.

Start by playing through **Ex. 1**, a recognizable, Count Basie-approved cliché that has closed more swing tunes than there are stars in the sky. Notice how the C on the high

string—like a balloon tethered to each chord—appears throughout? It's a *common tone* in each of the chords, and putting it in the highest voice gives these grips a unifying shimmer. Though each chord demands you reshuffle your fretting-hand fingers, your ears only hear blissfully smooth voice-leading.

If you think balloon tones don't show up in grittier styles, such as Chicago blues, then Buddy Guy has something to say about it. **Ex. 2a** shows you how Guy transforms a typical minor-pentatonic lick into a sparkly two-note attack by adding a balloon tone throughout. Over a slow shuffle, pluck the low notes with your thumb, and the C balloon with your index or middle finger. Once you've got it down, try shifting this approach to a major key: Fret the C with your 4th finger and play twangy stabs such as those in **Ex. 2b**.

Keyboard maestros such as Herbie Hancock use balloon tones to connect seemingly unrelated chords to create alluring progressions, such as the one **Ex. 3**. The high G that crowns each of these grips produces a hypnotic effect.

For proof that balloon tones take your music higher, check out how they show up in gospel shuffles. **Ex. 4a** serves up a sprightly, Jimmy Smith-inspired I-chord vamp that is unified by a high C. Start by just playing the upper three strings. Once you get these three grips down, try adding a low-C pedal on the fourth string.

All you need now is a vibrant I-IV-V turnaround, like the one in **Ex. 4b**. Again, we have a C balloon throughout, but dig the hip V chord, *F/G*—notice how it's really the IV chord (*F*), but with the V's root (*G*) in the bass? Try using this grip

Ex. 1

♩ = 128

Swing jazz

Ex. 2a

♩ = 108-168

Minor blues shuffle

audio version
available!
truefire.com

Ex. 2b

♩ = 120

Blues shuffle

Ex. 3

Freely Cmaj7 A♭maj7 Fadd9 D♭6/9♯11 C6/9



CHOPS BUILDER

Making Scales Swing

BY BARRETT TAGLIARINO



ALTHOUGH SCALES

aren't really music, they don't have to sound like melodic stairways to nowhere. Truth is, they have a natural lyricism all their own, if you can just bring it out. In fact, if you're clever, you can give

a descending major scale an inherent sense of motion over a II-V-I progression. You can make it *swing*.

The first step, of course, is identifying the key center. If the progression is *Em7-A7-Dmaj7*, then a *D* major scale is called for. Although we are often taught to play

scales ascending, the trick here is to play the scale *descending*—it will naturally sound more musical that way, as it does in Ex. 1. Jazz up your eighth notes by “swinging” them—as you would eighth notes in a blues shuffle, but with a more relaxed, behind-the-beat feel.

Ex. 1's descent started on *E*, the root of our *IIIm7* chord, but to really make these lines swing, try Ex. 2a, which starts on the 3 (*G*). Notice how the chord tones fall on the *strong* beats (beats one, two, three, and four) and the non-chord tones—the *passing tones*—fall on the off beats

Ex. 1

♩ = 88-168

Swing feel

Em7 A7 Dmaj7

Ex. 2b

♩ = 88-168

Swing feel

Em7 A7 Dmaj7

Ex. 2a

♩ = 88-168

Swing feel

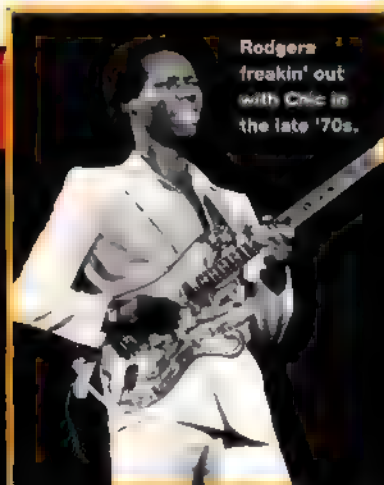
Em7 A7 Dmaj7

Ex. 2c

♩ = 88-168

Swing feel

Em7 A7 Dmaj7



Rodgers
freakin' out
with Chic in
the late '70s.

TIPS FROM NILE RODGERS

“YOU DON'T HAVE TO BE CLASSICALLY trained or able to play jazz,” offers guitarist Nile Rodgers, “but, boy, I think it helps.” Rodgers’ fluency in multiple genres has surely helped him land gigs playing with—and producing—such heavies as David Bowie, Mick Jagger, Madonna, Diana Ross, Stevie Ray Vaughan, and Jeff Beck.

“I know a lot of guitar players who are outstanding in one area—like playing blues scales all night—and sometimes that’ll sound really hip. But give them some music where the keys are changing all the time, and they’re like, ‘Whaaa?’ The fact is, when you’re in a key with a strong major tonality, blues scales can sound ridiculous.”



Ex. 3a

♩ = 88-168

Swing feel

A7 Dmaj7

(the *ands*, as in "one *and* two *and* three *and*..." etc.). It fits our IIIm7-V7-IImaj7 in D perfectly! Play through Examples 2b and 2c, and you'll discover that this approach works equally well starting on the 5 or the 7 (B and D, respectively)

Longer time spent on any chord requires the use of a chromatic note to make the seven-note scale fit a full measure of eighth-notes. In Ex.

3a, for instance, the chromatic note (A \flat) is placed so that it occurs on the *and* of beat one, allowing the chord tones to continue landing on the strong beats throughout a measure of A7. Ex. 3b similarly employs a chromatic note to cover a full measure of Em7.

Once you know the rules, you are free to break them. Ex. 4 starts on a non-chord tone (A) and puts a chromatic note on beat four of the opening measure. As in examples 2a and 3b, an arpeggio is used to ascend (bar 2), and in bars 3 and 4, a descending D major scale once again nails the chord tones on the strong beats.

G.I.T. instructor Barrett Tagliarino has performed in Europe, Asia, and America, is an established L.A. session player, and has released an instructional video entitled *Classic Rock Soling* (Starlicks Video/Hal-Leonard). Visit him at monsterguitars.com/barrett.

Ex. 3b

♩ = 88-168

Swing feel

Em7 A7 Dmaj7

Ex. 4

♩ = 88-168

Swing feel

Em7 A7 Dmaj7

LESSONS ONLINE AT TRUEFIRE.COM

June '02 *Guitar Player* Feature Lesson:

Cowboy Rocketry, BY ANDY ELLIS

June '02 *Guitar Player* Chops Builders:

Odd-Meter Mayhem, BY ANDRÉ BUSH

Balloon Tones, BY JUDE GOLD

Making Scales Swing, BY BARRETT TAGLIARINO

Reader's Challenge, BY TOM KOPYTO

Audio Versions at
GuitarPlayer.TrueFire.com

This month's *Guitar Player* lessons, and hundreds of previous months' lessons, are currently available for immediate download. Visit today and get \$10 worth of TrueFire cash!

Net scrapers: To decode GP's music notation and hear Sessions sound samples, visit the Lessons Archive on the Web at guitarplayer.com.

"Hearing that Bakersfield
twang really did it for me,"
said **DIM KACHER** in
the May, '95 GP. "I still
love that stuff as much as
when I first heard it."





BY ANDY ELLIS

BILL KIRCHEN ON HOT-ROD TONE AND TELECASTER ABUSE

T

he last seven months have been a wild ride for the Tele-wielding Bill Kirchen. For starters, he has driven thousands of miles to promote his new solo album, *Tied to the Wheel* [Hightone]. Then last fall, he and several labelmates formed the Twang-Bangers, a six-piece touring outfit that joins

Kirchen's dieselbilly rhythm section—bassist Johnny Castle and drummer Jack O'Dell—with Tele monster Redd Volkaert, pedal steeler Joe Goldmark, and acoustic guitarist Dallas Wayne. The band's debut, *26 Days on the Road* [Hightone], features stunning fretwork from both Volkaert and Kirchen. > > >



Primarily recorded live, *26 Days* mixes such road-house classics as "Truck Drivin' Man" and "Hot Rod Lincoln" with tears-in-your-beer country ballads, rockabilly ravers, and zippy Texas swing.

Juggling two bands has kept Kirchen busy, but the real surprise came when "Poultry in Motion"—a strung-popping extravaganza from *Tied to the Wheel* that pays homage to James Burton's classic "Corn Pickin'"—received a Grammy nomination for Best Country Instrumental Performance.

I spoke with Kirchen following a trio gig in Austin, Texas, while he was getting an oil change and swigging a venti Americano.

"I'm multitasking," he laughed, "so I have to make sure I don't confuse the oil with the coffee."

The lanky 54-year-old offered detailed insights into tracking *Tied to the Wheel* and performing with Volkaert in the TwangBangers. Kirchen also shared some crucial hot-rod pick-

KIRCHEN'S EVOLVING TELE

KIRCHEN HAS PICKED THE SAME Fender Telecaster for more than 30 years. "I traded a Gibson SG for it in 1968," he says. "I wanted a Tele because my three favorite guitarists—Roy Nichols, Don Rich, and James Burton—were all playing one. I've never been able to determine what year mine was built. The serial number—2222—would indicate it was made in the early '50s, but the neck doesn't have that real baseball-bat shape. It was wired like the original Teles—where the middle position selects the neck pickup, and the neck position adds a capacitor to roll off the treble—but the body is a non-bound sunburst, and I don't think that came up until later in the '50s. The guitar was immaculate when I got it, but now the finish is almost completely worn off, and the only original parts are the body, neck, and the string ferrules on the back.

"These days, it has three brass saddles mounted on a Vintique bridge plate made by Jay Monterose, and narrow, twin-blade Joe Barden humbuckers in both the neck and bridge positions. I like humbuckers because I play in a trio 98 percent of the time, so I need to have some body in my tone. Joe managed to find the right compromise between fat and twang—which are almost mutually exclusive.

"When I fly with my Tele, I remove the neck and pack everything in a suitcase. I eventually stripped out the screw holes, but Jay put Vintique threaded inserts in the neck, and now I use fine-thread machine screws to attach it. I've done my best to duplicate this guitar with an '80s reissue, but it's startling how different they sound. For me, that was a lesson in just how much of an electric guitar's tone comes from its body and neck."

—AE

ing secrets and recalled making music with the late, great Danny Gatton.

• • • • •

How did it feel to be nominated for a Grammy?

You could have knocked me over with a feather. I fly way under the music-business

radar, so it came as a total surprise. Actually, "Poultry in Motion" was a fluke. I'd booked some studio time in Texas while I was on the road with my trio, Too Much Fun. But then I got a killer throat infection and couldn't sing. I'd been goofing around with this chicken pickin' instrumental idea for a while, so we wrote and tracked it

The Godin Multiacs.

Performing and recording means "plugging-in" in one form or another.

The Godin Multiacs were designed from the ground up to sound great no matter what you're plugged into.

Now you can stop worrying about your sound and play some music.

Godin
New Guitar
Concepts



Find out more about the Multiacs at www.godin.com.
Godin Guitars are crafted in Canada and assembled by hand.

You will die before your tone does

Planet Waves cables
simply offer superior
sound, night after night,
gig after gig.

Our goal was to create a truly transparent signal-transmitting cable, designed to reproduce your guitar's signal without unnecessary filtering or equalization. We leave the tonal alteration to you, your amp, and your effects.

Planet Waves' gold-plated, patented compression-spring plug offers a superior connection into standard 1/4" jacks, and our double-molded connectors provide extra protection and unsurpassed strain relief.

**Since Planet Waves cables
come with a lifetime warranty,
these are the last cables you
will ever have to buy.**



PLANET WAVES

ADDALIA

PO Box 290 • Farmingdale, NY 11735 • www.planet-waves.com

Check out Interstate Music Catalog!

Everything you need from stage to studio
is at Interstate Music!

- GUITARS & BASSES
- AMPS & ACCESSORIES
- PA SYSTEMS
- KEYBOARDS & SOFTWARE
- RECORDING GEAR
- VIDEOS & BOOKS

Interstate
A Division of Creative Models
Great SERVICE • Huge SELECTION
Guaranteed LOW PRICES
Drummers - Ask for our **FREE**
Drums & Percussion Catalog

FREE 877.213.2581
catalog www.interstatemusic.com

Aside from practice... We're all you need!



on the spot. I played my Tele through the studio's blackface Fender Deluxe and used a Jerry Jones 6-string bass to double that boogie-woogie riff an octave lower

How do you get those extremely clucky tones?

I use a strange, cross-finger picking technique. It's something I developed intuitively, so it took me forever to figure out what I was doing. My thumb plucks a *higher* string than my index finger—just the opposite of the standard fingerpicking setup. For example, I'll pick the *B* string with my thumb, and use my index finger to play the *G* string. Whichever finger isn't plucking dampens the adjacent string, and that's how I get that popping tone.

In "Dum Lights, Thick Smoke," you lower your open-sixth string during the solo. What's going on?

I push the neck forward to drop the sixth string down a half-step. I'm forever doing neck bends. I discovered that technique long ago, when

I was trying to cop a Hank Garland solo. He used a Bigsby on only one note—*E₄*. It was so cool that I had to figure out how to do it with my Tele. I can actually dip a whole-step when I want to, and the guitar seems to stay in tune pretty well.

You're playing some low, twangy bass notes in "Truck Stop at the End of the World." What tuning did you use?

I put .011s on my Tele—I normally use D'Addario .010s—and tuned down a whole-step. It looks like I'm playing in the key of *A*, but the song is really in *G*. I detune so I can hit low *D* and *G* on the sixth and fifth strings.

Since the early '70s, when you played with Commander Cody & His Lost Planet Airmen, you've been known for fast, super-clean riffing. Do you use a locked wrist and straight picking forearm to ensure speed and accuracy?

No, I'm a loose-wrist cat. In fact, I spend a fair amount of time with my pinky planted on the guitar—so much so that I've worn a half-inch trough in my Tele. I plant my finger between the bridge and control plates, and wiggle my wrist around from there.

Do you use a heavy pick?

For years and years, I used extra-heavy picks, but I've just switched to Fender mediums. It was a revelation! See, I tend to be ham-fisted. When I played with an extra-heavy pick, the strings would stretch up a damn quarter-tone when I hit them hard. But with a medium flatpick, I

1,260 amps in a box plus effects: **AmpliTube**



AmpliTube™ is the first amp and fx modeling plug-in for Digidesign® Pro Tools® and VST® audio sequencers. Thanks to its separate Pre, EQ, Amp, Cabinet and Mic emulation you can produce a mind-blowing 1,260 amp combinations crafting your preferred guitar tone from tons of physically modeled vintage and modern amps! Plus you'll have a complete selection of stomp boxes and post-effects, each one designed from a variety of popular effects. It will be everything you need for your guitar-powered-studio.

Runs along with

PRO TOOLS



WWW.AMPLITUBE.COM

To find out more about AmpliTube, visit our website at www.amplitude.com



...ever played a '62 Tele?

Chances are you haven't. With their patented double-bound bodies and Rosewood fingerboards, these Teles have a distinctive look and sound, but are elusive to find and expensive to own. Our American Vintage Series '62 Tele recreates the vibe and unmistakable tone of the original and is waiting to be played at your favorite Fender dealer. Experience a living legend today!

American Vintage SERIES

All original details include:

- Neck and body woods
- Fret size and fingerboard radius
- Neck profiles and body contours
- Pickup design and tone circuit
- Original colors and hardware
- Original sound and feel

*Pictured at left in Ice Blue Metallic,
and above in Surf Green.*

IN STORES NOW!

Fender
www.fender.com



don't knock a note out of tune as badly when I attack it. There's also not as much difference between the initial attack and the sustain, and, to my ears, that fattens up the tone

For that quintessential Bakersfield sound—

what you hear on old Buck Owens and Merle Haggard records—I use a flatpick and fingers. That's how you get a snappy Tele tone. I think steel players influenced Don Rich and Roy Nichols to pick that way.

There's another side to your playing that features syncopated Travis picking. For example, during your second solo in "Quit Feelin' Sorry for You," you get a fat, ringing tone reminiscent of Chet Atkins. Are you still playing your Tele and using a flatpick?

Yeah—I just move to the neck pickup and lighten up my attack. As a kid, I was too lazy to work out Merle Travis parts—and way too lazy to learn the intricacies of what Chet Atkins was doing—but I loved the sound, so I came up with

my own half-stolen, half-made up licks. Typically I use a flatpick-and-finger approach, but sometimes I play bare fingered. I played that way on Nick Lowe's *The Impossible Bird*. Something special happens when you're touching the strings with the fingertips on both hands—you're more connected.

What's the secret to getting a good faux steel sound?

You have to let the strings ring against each other. For that, you need an arched hand position, and your amp has to be clean enough to allow each note to be heard distinctly. The idea is to grab notes that work together. You know how Jerry Byrd would play a sixth chord up the neck and work his tone knob for a wah effect? I'll try to ape that by fretting a D6 at the second position [F#, D, and B on the top three strings] and then move that voicing up the neck while waggling either my volume knob or tone knob. It's a tip of the hat to the steel guitar. I'm always trying to nod toward it rather than duplicate it, and I've never tried to do the real intricate bends. I'm interested in the arpeggios and chordal aspects of the steel guitar. My ear is stuck in the major-6th chord—I haven't moved to the major-7th chord yet.

What gear do you use in the studio?

To my ears, the money rig is a Tele through a Deluxe. Someone loaned me a Deluxe back when we were recording the second Cody album,

Check out

MUSICPLAYER.COM
THE MUSIC PLAYER NETWORK

SPOTLIGHT No. 2

RECEIVE OUR NEWSLETTER

SIGN IN

SEARCH

POP DRUMS

BASS PLAYER

SEARCH

in the November 21 issue of BASS PLAYER

Stone Temple Pilots' Robert DeLeo on songwriting and tone plus artist features, columns and product tests

On The Road: John Goldsby & Yngwie Malmsteen

Bass Technique: David Kline

Bassist Adam Nitti dishes out some tips and techniques for cleaning up your fretting hand technique

Interview: The Metal Snake for Bass Guitar

Glenn Leisner gives an essential bass lesson on

Each 21 Landmark 600 Head & 4x10 Cabinet

A 600-watt solid state head with tube-emulator plus the 4x10 cabinet

Marshall 4200 4x10 Bass Cabinet

This ported enclosure is the first product in Markee's new Professional series

FAB GEAR GIVEAWAY

The Beatles Invasion began with Gretsch, Holmer, Ludwig, Rickenbacker & Vox.

Total Value: \$13,174.00
(Manufacturer Suggested Retail Prices)

ONE LUCKY WINNER WILL RECEIVE

Beatles gear

From the Publishers of Guitar Player

BEATLES GEAR

All the Fab Four's instruments, from Stage to Studio

By Andy Brubak

Foreword by Mark Voloshin

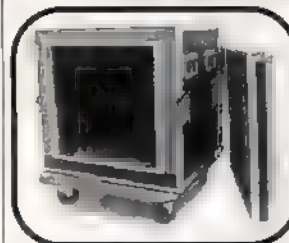
www.musicplayer.com

The Case Specialists



FOOT PEDAL CASE
Small 23x13x4 1/2" - \$119
Large 30x15x4 1/2" - \$149

GUITAR CASE BLOWOUT!
\$99 strat, acoustic, and bass



SHOCK RACKS
3/8" Ply, 2" Foam
10SP \$399
16SP \$449
21SP \$499

Cases also Available for Drums, Amps, Mixers, Rack Mount Equipment, Keyboards, etc...

Call for pricing on standard or custom designed cases!

www.discount-distributors.com
800-346-4638 (in NY) 631-563-8326

Rock and Roll will never die,
but the cassette is toast.



Introducing the new MRS-4 digital recorder from Zoom. Crystal-clear digital recording on increasingly affordable SmartMedia® cards. Dual inputs for stereo recording, 8 virtual tracks and 32 total tracks available. Includes a complete set of digital editing tools, extensive mastering effects and MIDI control, all for less than the price of a decent cassette-based 4-track. Can you smell the plastic burning?

Zoom
CATCH US IF YOU CAN

The Zoom MRS-4 Digital Recorder

For more about the MRS-4 and other cool Zoom products, unplug the toaster and check out www.samsontech.com



Hot Licks, Cold Steel & Truckers' Favorites. We cut "Semi Truck" with it, and I've loved that sound ever since.

On Dylan's "Just Like Tom Thumb's Blues"—the last cut on Tied to the Wheel—you get a

gnarly, churning tone. Is that still a Deluxe?

For that song, I used a Fulltone Full-Drive pedal and two amps. One was a Deluxe, and the other one was a Carlson Tremo Pup 2x10 combo built by Mark Norwine. It has EL34s and gets a great, bell-like steel tone. I knew I was going to take three solo choruses. I wanted to hold off and not hit the Full-Drive until the last one, but you can hear me kick it on going into the second solo. You know how sometimes you need a little extra something? I just couldn't wait.

You end your extended solo with a whistling, high-B harmonic and then raise it to fit the next chord. Did you plan this in advance?

That was completely spontaneous. I was sitting in the control room, and after I hit the har-

monic, the engineer—unasked—just reached over and poked my B string behind the nut to bend it up a half-step. When something cool like that happens in the studio, you have to leave it in the mix.

In "How Mountain Girls Can Love," you pick a bluegrass break on a flat-top. What guitar are you playing?

It's a '64 Martin 00-18 that belongs to my wife. It's my favorite acoustic right now. I have an old D-18, but it was designed for big, booming bass, and that doesn't do you any good in the studio. People associate me with a Tele, but when I'm at home, I exclusively play acoustic guitar with bare fingers, sitting down. Yet when I'm playing in public, I play electric guitar with a flatpick, standing up. I've never been able to reconcile this. It's two different worlds.

Your lust for twang has drawn you into orbit with other Tele greats, including the late Danny Gatton. How did you meet him?

I first met Danny in the early '70s, when Al Anderson [NRBQ's legendary Telecaster player] told me there was a guitar repairman in the district. If Al mentioned that Danny was also one of the world's greatest musicians, I sure don't remember it. I took my Tele to Danny to be refretted, and he was extremely personable. He knew who I was—he'd heard *Hot Licks*, *Cold Steel*—and we sat there talking for a couple of hours while he put new frets in my guitar and

Inject AdrenaLinn Into Your Sound

Introducing AdrenaLinn, a radical new guitar effects processor from Roger Linn, creator of the first digital drum machine and a host of innovative products that revolutionized music making. And he's a guitar player.

AdrenaLinn delivers an entirely new class of effects that alter your sound rhythmically, all in sync to its onboard programmable drum machine or MIDI. Play its innovative Filter Sequencer, which transforms your guitar sound into dynamic looped patterns of filtered tones—incredible for generating song ideas. Or its synced modulation effects, like tremolo or auto-pan that pulses to the beat, a flanger that cycles when you want it to, tempo-synced delay and more.

AdrenaLinn also includes world-class amp modeling with 10 warm vintage tube amps, classic filter effects like auto-wah and talk box, and a flexible effect-design system with thousands of new possibilities.

AdrenaLinn will put ideas out of your head you never dreamed of, yet it's easy to get great sounds right away. How much? \$395 U.S. retail. Visit rogerlinndesign.com to hear it, see a video demo and to get an AdrenaLinn injection today!

Guitar Player—Editors' Pick, May 2002:

... the AdrenaLinn would have nabbed our Editors' Pick Award even if it included no drum sounds or amp modeling. It's innovative, powerful, and reasonably priced—not to mention wicked, wicked fun. Only the unluckiest of guitarists will fail to wing compelling new sounds from this superhip gizmo.

Keyboard Magazine, May 2002:

What a fun box! There's nothing else like it on the market... Whether I was playing keyboards, bass, or guitar through it, it gave me grins and inspired new ideas... Don't miss this one.

Roger Linn
DESIGN



Roger Linn Design • Berkeley, CA USA • 510-890-4875



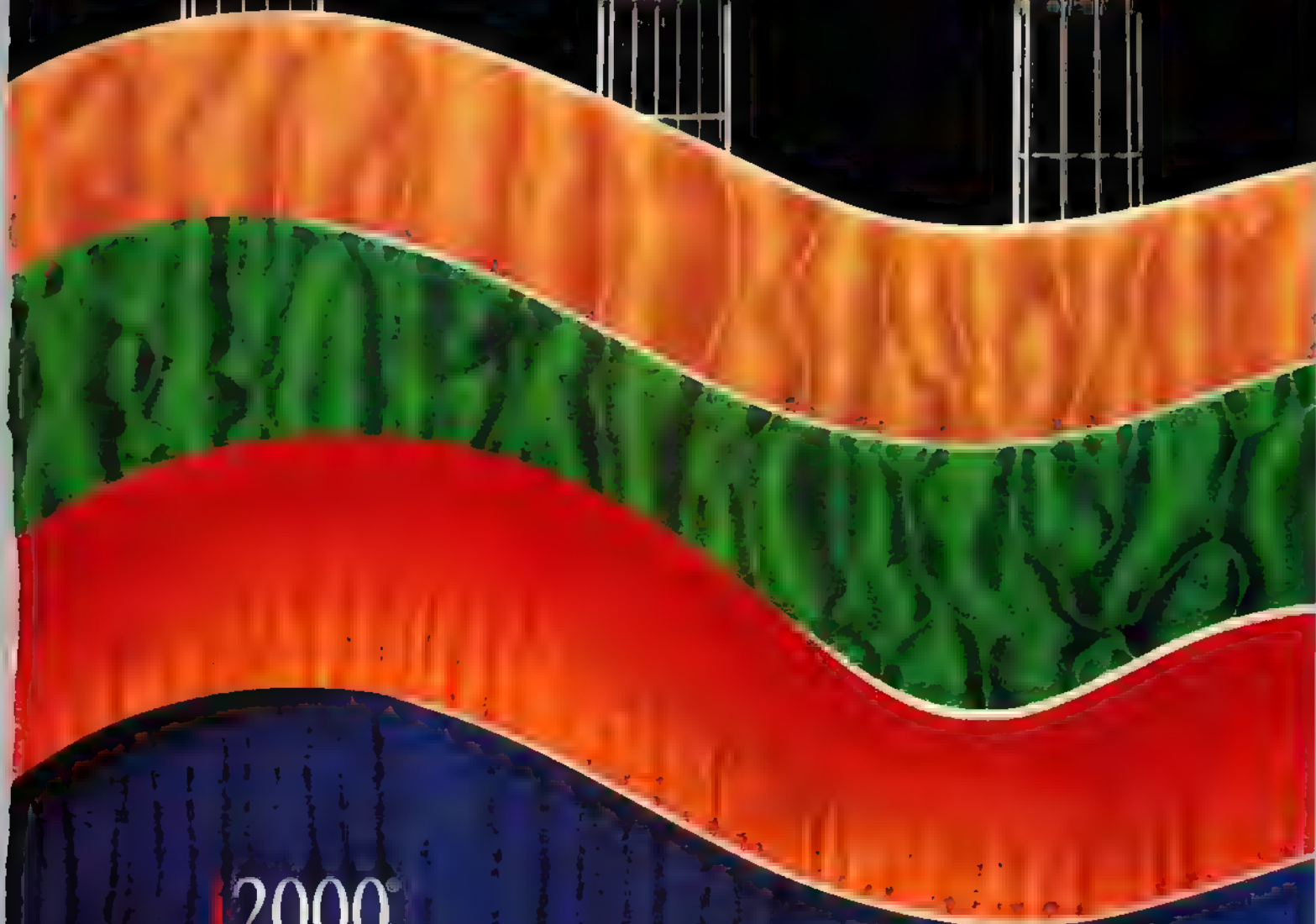
all you ever wanted
and more...



Koch Multitone combo

amps **attitude**

U.S. distribution: Eden Electronics, Inc. phone 763 575 3600
Outside of the US: Koch Guitar Electronics phone +31 (0)33 463 4833
www.koch-amps.com



12000[®]
series

brianmooreguitars.com



made me a brass nut.

He said, "You know, you have an old Tele. You should have round knobs, a round string tree, and a 5-screw pickguard." I'd only owned one Tele—I didn't know from squat. So he gave

me all that stuff, and then he said, "Do you want to jam some?" And I remember thinking, "Well, sure. Maybe I'll show this friendly repairman a lick or two." Then—jeez—he started to play. I'd never heard anything like it. To me, Danny had hellacious jazz chops, but he played with a rock and roll sound. None of that "throw your coat over the amp" tone that jazz guys seem to have. He loved Roy Nichols and Scotty Moore, so he had this great combination of snappy tone and reckless, rockabilly attitude.

When I first met Danny, he had a Charlie Christian pickup in the neck position of his Tele. At some point, he and Joe Barden decided it wasn't a good idea to route out a Tele to put a pickup in it, so they started making a single-

blade pickup that would drop into a Tele body. That was the origin of the Barden pickup—which evolved into a narrow, twin-blade humbucker.

I played in a band with Danny for a while. He hired me to be his frontman. I think he enjoyed my sense of humor on the instrument. People would ask me, "Aren't you intimidated by being in a band with Danny?" But I thought it would be pretentious of me to be intimidated by Danny, because there was no way I was competing with him. The way I saw it, I had the best seat in the house.

How do you feel about performing with Redd Volkaert in the TwangBangers?

Performing with Redd reminds me of sharing a stage with Danny. I have to remember to keep playing, and not stand there making a trout mouth. To be honest with you, it was so astonishing for me to hear this guy that I had difficulty remembering what it is that I do. It made me focus on my inadequacies, rather than my strengths, and I found myself choking. Not a good place to be when you're performing! But I finally got around it, and, in the end, it was educational. I rediscovered a great thing about music: It's not a contest. That's why kids in a garage band who've only played electric guitar for two or three years can make timeless music. There's room for us all.

DO THE MATH!



Your adapter takes up 3 spots and powers 1 pedal...
The 1 SPOT™ powers your entire pedalboard!

◆ **Guaranteed to work with any equipment that uses one of these adapters: Boss PSA, Boss ACA, DOD PS-200R, Danelectro DA-1 Dunlop ECB-03, Morley, Ibanez AC-109, Zoom AD-0006.***
(The 1 SPOT can replace all of these!)

- ◆ Handles from one to over a dozen guitar pedals (800mA max!)
- ◆ **ONLY TAKES UP ONE SPOT ON YOUR POWER STRIP.**
- ◆ Use with optional multi-plug cable(s) for powering more than one pedal.
- ◆ Will even convert international voltage (100V-240V)
- ◆ 3 meter cable is almost twice as long as other adapter cables!
- ◆ Optional inexpensive 4-plug cable has right angle plugs
 - Perfect for pedalboards
 - Cables can easily interconnect with one another.
- ◆ Comparable price to standard 9V adapters

*Brand names shown are trademarks of their respective companies and have no affiliation with Visual Sound

6535 Winding Brook Way, Delray Beach, FL 33484
Ph. 561-637-6678 Fax: 561-637-8647



Visual Sound

www.visualsound.net

Design Your Dream Guitar from \$329!

YOU CHOOSE:

body style
color
fingerboard
pickguard
pickups
custom wiring
hardware
...and more!

We build it
for you!



FOR MORE INFO VISIT:

web
www.route101guitars.com
email:
sales@route101guitars.com
or call. 805-641-3500



Dealer Inquiries
Welcome!

www.route101guitars.com

Inspired by the 60's with 21st Century Technologies



www.italiaguitars.com

WHITEY
KIRST

of Iggy Pop, with his Italia Modern

Also used by:

Joey Mazzola (Sponge)
Stevie Salas (Mick Jagger)
Jason Ringenburg
David Was (Was-Not Was)
Kenny Olson (Loaded Brown Truck)
Bo Ramsey (Linda Williams)
Webb Wilder
and many others

Distributed by LP Music, Inc. 2576 Industrial Drive, Madison Heights, MI 48071 (248) 586-9830

"The Beatles were always looking for something new..."

—ALAN PARSONS, *Abbey Road* engineer



Get the first book ever to tell the stories behind the guitars, basses, drums, keyboards, amplifiers, effects—*everything* The Beatles used to become the greatest rock and roll band of all time.

All the
Fab Four's
Instruments,
from Stage to
Studio

Beatles Gear gives you new insights into the instruments from the people *who know*, drawn from the author's firsthand interviews with people who were there on stage and in the studio, and many others who worked with The Beatles. Along with inside stories from instrument makers and sellers, roadies, engineers, and others—plus unpublished photos—*Beatles Gear* is The Word on the sound that changed the world.

Available at fine book and
music stores everywhere.
Or call toll free (866) 222-5232.



By
**Andy
Babiuk**
Foreword by
**Mark
Lewisohn**



Hardcover, 256 pages, 335 color and B&W photos,
ISBN 0-87930-662-9, \$40.00



Backbeat Books

6600 Silacci Way • Gilroy, CA 95020 USA
phone: (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West

GP0112

"I just like weird things
and nasty sounds," exclaims
Spencer (left, Bazer is right).



ROCK AND ROLL SAVIORS

THE JON SPENCER BLUES EXPLOSION REVELS IN ROCK'S DIRTY, NASTY, AND SWEATY UNDERBELLY

"Our name is confusing to some people," admits Jon Spencer, "because we've always been a rock and roll band. But that's okay. I think rock and roll *needs* to be confusing. It should always be a dangerous and shocking thing." ■ While the Blues Explosion

doesn't take its cue from uptown blues, it *does* present a volatile stylistic mix of blues renegades such as Hound Dog Taylor and the House-rockers—a band one critic called "the Ramones of the blues"—and brash, New York City rock. On the group's eighth record, *Plastic Fang* [Matador], the Explosion's signature sound is tighter, > > >

BY DARRIN FOX • PHOTOGRAPHS BY ALI SMITH

YOUR AUDIO SKETCHBOOK.



[actual size]

**Inspiration, like lightning, almost never strikes twice.
You've got to be ready to get your ideas down when they hit.**

KORG's new PXR4 Digital Recorder delivers serious studio power in an incredibly light, compact package. The PXR4 performs high-quality digital recording/playback; edits with time compression and expansion, has 4 tracks and 8 virtual tracks (for 32 possible takes); packs a pro-quality built-in mic; boasts 77 digital modeling effects, and records directly to SmartMedia™ cards with the high-quality shareability of MPEG. The PXR4 is your audio sketchbook, ready to record, mix and edit...whenever and wherever inspiration strikes.

©2002 Korg USA. For the dealer nearest you: (800) 335-0800.
For more info via fax: (631) 393-8530, Data: 3306. www.korg.com

PXR4 KORG

ROCK AND ROLL SAVIORS

more focused, and groovier. Much of the credit is due to producer Steve Jordan (Keith Richards, The Fabulous Thunderbirds), who helped the band hone its sound without sacrificing any of its sweaty swagger. The record also spotlights Spencer and co-guitarist Judah Bauer—with Bauer acting as a Steve Cropper-style foil to Spencer's devil-may-care sonic assault.

Acme bravely blended dance and remix elements with your sound, but Plastic Fang is a solid rock and roll album. What motivated the decision to make a more traditional record?

Spencer: During the writing process, it just became clear that a more straight-ahead rock record was going to happen. We never sat down and said, "Let's make a real straight rock and roll album."

You've made seven albums without working with an outside producer—why did you bring in a collaborator for this one?

Spencer: I've always felt very strongly about how the band should be presented, but, over the years, I've been able to let that go and allow the band to become more democratic. Now it's easier to make a record with someone else there to help steer the ship.

Why did you choose Steve Jordan?

Spencer: We thought he would be a nice fit with the songs we had written. His stuff is always very organic, funky, and natural, with a real emphasis on the groove.

Bauer: Although we had never worked with him before, we knew what we were going to get: a live record that's all about tones and vibey performances. I'm a huge fan of the Keith Richards' records Steve worked on, because they have the best tones. Real pure Tele sounds, and a clear-sounding yet nasty production.

Is there something you can point to on Plastic Fang and say,



"We wouldn't have done this if Steve wasn't here?"

Spencer: One of the best things Steve did was that he didn't change us and make us something we weren't.

Bauer: The album would have been more punk—a lot of the songs were originally written at punk rock tempos—and Jon's vocals would have been more buried in the mix and ad-libbed. Steve

made Jon write out his lyrics and enunciate more.

Did Steve have an effect on your parts, Judah?

Bauer: He helped me play behind the beat. I didn't realize it before, but we really didn't play in time for ten years! We have a great drummer, but his meter fluctuates. You always hear about the Stax rhythm section, and laying back on the two and four, but you

can't lay back if the two and four isn't stable. Steve would come out and bang on a cowbell to help us stabilize the groove. Now we have so much more respect for slower tempos, and everything we do is more musical.

Jon, in the past you've cited influences from Link Wray to Sonic Youth. What's the common thread that runs through those two seemingly polar opposites of

tools for tone

Tone need a tuneup? For nearly two decades, Rocktron has offered the best tools for creating, shaping and controlling tone. Our preamps, effects and controllers have teamed with the top players and provided key sounds on countless major recordings. Reach into the Rocktron tool box and tune up like a pro with the same great gear used by today's hottest music makers like Rocktron endorses Papa Roach, the Deftones and Powerman 5000.

Chameleon® 2000: ADIR™ technology (Digital Tube Rectification) for amazing amp simulations plus great stomp box style effects. Gig or handle direct recording with built-in speaker simulation.

Intellifex® Online: The world standard for professional guitar effects with the greatest choice of effects and studio, plus countless more effects and transparent processing to preserve your tone.

Gainiac: Go crazy with tons of outrageous tone and over 100db of high-octane gain. Hot preamp with amazing "Scoop".

HUSH® Super C: Used on more pro tours than any other processor, HUSH Super C has the ONLY noise reduction for guitarists. Cut that noise!

Rocktron Velocity® has held up on the road more than a decade.

Tune out of your signal processing. Take two cabinets with your own Velocity speakers and call us in the morning.



For more great tools, visit our website at www.rocktron.com



2613 Wilber Ave., Battle Creek, MI 49015 Fax: (616) 962-3300 or (616) 962-3370 Email: info@rocktron.com www.rocktron.com

Chameleon®, Intellifex®, HUSH®, and Velocity® are registered trademarks of Rocktron Corporation.

ROCK AND ROLL SAVIORS

the guitar spectrum?

Spencer: Both of them show you that you can do whatever you want with the guitar—that it's not about technique and fancy fretwork, it's about soul and having a unique voice. Plus, I just love the nasty sounds they get.

You've also cited Hound Dog Taylor as an influence. What is it about him that grabbed you?

Spencer: The guitar tones on his records are the best. Plus, it was a big deal for us to hear him because the instrumentation was the same as ours: two guitars and drums. Although I love Hound Dog's slide style, a lot of what moved us was the other guitarist, Brewer Phillips. He was doing all these cool, low-register runs on his Tele.

What can guitarists glean from Hound Dog Taylor that they can't get from, say, B.B. King?

Spencer: To me, Hound Dog Taylor has more of a sense of humor. I've never met B.B. King—and I'm sure he's a sweetheart—I'm just not into that style. It doesn't seem very fun. Hound Dog Taylor is fun and very sexy.

Bauer: I know B.B. loves what he does, but, for me, players such



STEVE JORDAN ON PRODUCING PLASTIC FANG



Steve Jordan is a rock and roll renaissance man. Although he's best known for his drumming, Jordan is credited with vocals, bass, guitar, and production on hundreds of records—including releases by the Rolling Stones, the Blues Brothers, Soul Asylum, and Don Henley. Here he

shares his thoughts on capturing the Jon Spencer Blues Explosion in all their live glory, and getting the ever-elusive "perfect take." —DF

"I thought the Blues Explosion's last album, *Acme*, was a very cool record," says Jordan, "and I formulated some ideas of what I would do with them in the studio after I heard it. But it wasn't until I saw them live that I really realized what I wanted to do."

"My goal for *Plastic Fang* was to capture their live energy and make a more song-based record than *Acme*—which is very chopped up and remix oriented. To do that, I tried to impress upon the guys the

importance of getting 'the take.' That's the cornerstone of a good record. If you get a great take—that magic—everything else is icing on the cake, and the song comes alive. A magic take is a mixture of a great live performance, unpredictability, and feel. If you find yourself working really hard to manufacture a good feel—or if someone says 'We'll fix it in the mix'—then you're in trouble."

"The other big thing we worked on was the groove. When you have a band like the Blues Explosion with so much energy, sometimes the tendency is to play too fast and blast past the music. When you're aware of the rhythm, then you can get the most out of the song and the groove. It's a very fine line, though. As a producer, if you try to hold the band back too much, you'll take the energy away."

"It's important to realize that if you get a track at just the right tempo, the feel can actually be more exciting even though it's slower. That's the beauty of time and rhythm. We worked on that for a while, and when we got it, the music just exploded."

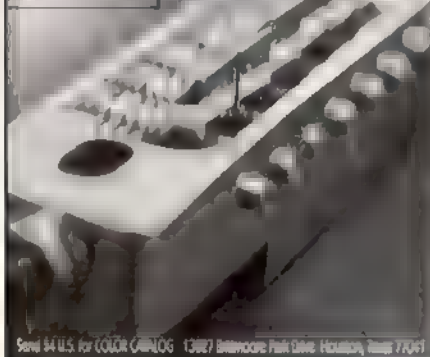
ALL PARTS

GET IT

right part
right fit
right price



**TITANIUM
SADDLES**



Send \$4 U.S. for COLOR CATALOG 13087 Bismarck Park Drive Houston, Texas 77067

ROCK AND ROLL SAVIORS

as Hound Dog Taylor and R.L. Burnside represent the less traveled path of the blues. There's less big city influence, and less influence of success.

Who are some of your influences, Judah?

Bauer: One of the things I've tried to develop as a player is not wearing my influences on my sleeve as much. During the recording of *Extra Width*, you can really tell I was listening to Steve Cropper and the Stax/Volt thing. On *Orange*, it's apparent I was listening to the Meters a lot, and, on *Acme*, I was into bluegrass music and Clarence White.

You can still hear a Clarence White influence on "Killer Wolf" from Plastic Fang.

Bauer: I love Clarence White. I have almost every record he played on—even some old Andy Griffith albums. I just heard a bootleg of him warming up backstage by himself and it's amazing. I used a B-Bender on "Killer Wolf" and "Tore Up and Broke." That's a cool sound. I

use it in a pretty rudimentary way, though.

How do your styles complement each other?

Spencer: Sonically, I do the fuzzed-out thing, with more midrange—what I call the "vacuum cleaner" sound. Judah's tone is more stinging, and he dials in more bottom end and highs.

Bauer: Jon has that real blown-out sound—which puts me in the position of being a counterpoint to that. My job is to add something pretty.

What were the amp setups for Plastic Fang?

Spencer: My main sound was a Kustom 100-watt head through a 2x12 Vox cabinet. It's a great amp, and there's the John Fogerty connection—which is cool. For pretty much every song, though, Judah and I were running at least two amps each and mixing the tones together.

Bauer: The amp I used the most was my white '61 Fender Twin. I also used a tweed Deluxe quite a bit, and, occasionally, an old Premier amp and an Oahu. For tremolo, I used an Ampeg Gemini.

What was responsible for the crazy tremolo on "Hold On?"

Spencer: I used three amps—the Kustom, a Fender Super Reverb, and something else I can't remember. All were set with different speeds and depths of tremolo.

ADD SOME TUBE TO YOUR ACOUSTIC!



ACOUSTI-Q TUBE PREAMP/BLENDER FOR ACOUSTIC INSTRUMENTS

THE ACOUSTI-Q IS THE FIRST AFFORDABLE TUBE-BASED PREAMP/BLENDER FOR ACOUSTIC INSTRUMENTS. THE ACOUSTI-Q IS THE PERFECT SOLUTION FOR ACOUSTIC MUSICIANS TO HELP BRING THEIR PERSONAL STYLE AND SOUND TO NEW LEVELS! WITH THE ACOUSTI-Q YOU CAN USE EITHER A SINGLE (PIEZO PICK-UP) OR DUAL (PIEZO PICK-UP & MINI-INTERNAL MICROPHONE) SOURCE. WITH TWO SOURCES, YOU CAN BLEND THE SIGNALS TO ACHIEVE THE PERFECT MIX. GUITARS, WOODWINDS, SASSES, BRASS INSTRUMENTS—VIRTUALLY ANY ACOUSTIC INSTRUMENT CAN BENEFIT FROM THE WARM TUBE SOUND GIVEN BY THE ACOUSTI-Q.

Call Today: 1-800-750-0323
PreSonus Audio Electronics, Inc.
7257 Florida Blvd. | Baton Rouge, LA 70806
sales@presonus.com | <http://www.presonus.com>

PreSonus
Audio Electronics

SEX



...AMPS & ROCK N ROLL

Life should be fun. What's more fun than plugging into a really hot amp?
No matter what or how you play, we'll amplify your desire. Get sexy. Get BEHRINGER.

www.behringer.com

BEHRINGER



Asia +65 6542 9313 • Canada +1 902 880 2677 • Europe +49 2154 920 906 • Japan +81 3 528 226 95 • USA +1 425 672 0818

ROCK AND ROLL SAVIORS

Did Jordan tweak your tones at all?

Bauer: It's funny—I always set the amps to where I thought they sounded good, but then Steve or Jon would come in and crank things up and make them super bright and more distorted. I finally realized what they

were thinking: To get the baddest sound on tape, you have to over do it.

What other setups did you use?

Bauer: We used what Steve called the "Keith setup"—which was my Twin miked with a Shure SM57, and a Fender Bassman that was set on top of some flight cases, and miked with an AKG C451. I normally don't like Bassmans because they're too bright—and raising the amp off the floor only made it brighter—but the sound worked on tape.

Jon, are you still using the same no-name guitar?

Spencer: Yeah. My wife bought it about ten years ago for \$17. She used it for a while, and

then it was just sitting around. I picked it up, and I've been using it ever since.

Bauer: Jon likes to say he doesn't know what make that guitar is, but he does. It's called a Zimar. Maybe he says he doesn't know because he cut off half of the headstock! Whenever I see one of those guitars around, I pick it up to see if it sounds like his, but none of them ever do.

What is it about that guitar?

Bauer: There's something about the bridge pickup. Someone took it out once to check its specs, but there was nothing out of the ordinary. It's just a real weird sounding pickup. That guitar drives me crazy, though. The intonation is so shot that I've gotten used to bending my strings slightly when we play. At least I know it's Jon's fault if we're out of tune!

What are you going to do if it finally dies?

Spencer: It has been through a lot, but it holds up. I have a couple more, but they don't have the same sound. My main one has such a distinct growl. Maybe after a few years of hard use and a lot of sweat, the spare ones will age and get better.

Was that the only guitar you used for the Plastic Fang sessions?

Spencer: I occasionally used a couple of Silvertones, a Harmony, and, on "Killer Wolf," Steve got me to use an Epiphone.

The Regal Tricone



The legend is back!

These extraordinary metal-body instruments epitomize the pinnacle of guitar development during the Jazz Age. They were the instrument of choice by Jazz and Blues guitarists during that infamous musical period.

Saga was the first to reintroduce this legendary guitar in the 1990's and now we unveil an entire line of extraordinary Tricone guitars, including new models featuring the most elaborate and artistic engraving in completely original designs.

Now's your chance to own a Regal Masterpiece and relieve the Golden Age of guitar history!



Saga Musical Instruments

P.O. Box 2841 • So. South San Francisco • CA 94080 • (650) 588-5558
Fax (650) 871-7590 • e-mail: saga.music@juno.com

EMI Bringing top quality musical products to North America

CARL MARTIN GUITAR EFFECTS!!

LEHLE SWITCHER BOXES!!

www.europeanmusical.com

European Musical Imports, Inc.

P.O. Box 68

Hillsdale, NJ 07642

(201) 594-0817

info@europeanmusical.com

DEALER INQUIRIES WELCOME

NEW ORLEANS TO MEMPHIS, EAST VILLAGE TO RED ROCKS.

INTRODUCING THE STEER FROM BURNS.
AT HOME, WHEREVER YOU'RE PLAYING.

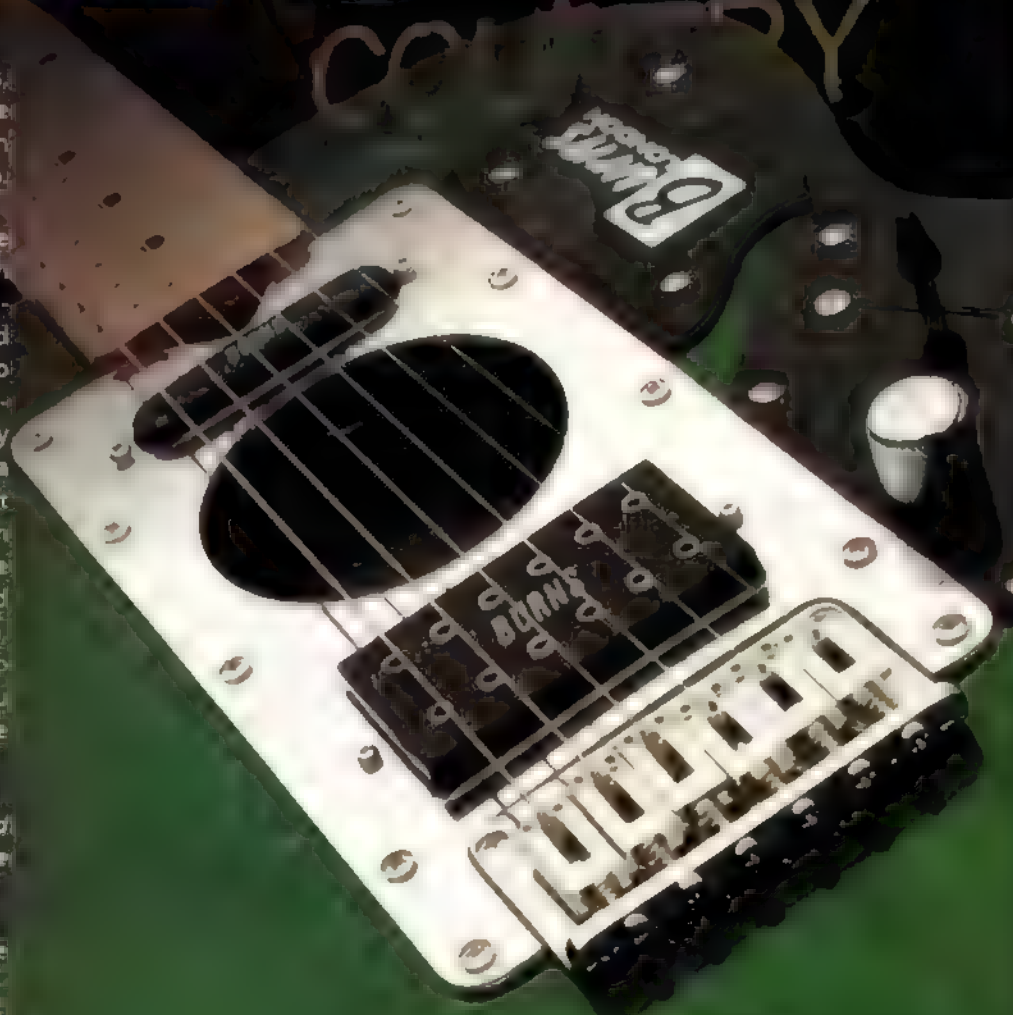
Melodic rhythms, punchy blues, moody jazz, country pickin'—the Burns Steer is one guitar that can take you wherever you want to go.

This is a guitar with roots. Its wide range of tonal qualities rise from its unique acoustic body chambers—a solid Alder body routed out on both sides of the pickup cavity to create a lighter instrument with a more airy and earthy sound. A solid top, fitted with a Burns split humbucker pickup at the bridge and a single coil rhythm pickup at the neck give you the perfect combination of power and control. At the flick of a switch, the humbucker is transformed into a single coil pickup to give you the extra bite you need for those award-winning solos.

The bottom line—the Steer sound is distinctive, whatever you're playing.

If you're ready to run with the Steer, you don't have to go far—just visit www.BurnsUSA.com. Or call us toll-free at 1-866-677-0056 or 1-203-205-0056. Interested in becoming a Burns Dealer? Apply on the Web, or give us a call.

In Canada call ADI at 450-449-8177 or visit www.adi-online.net



Burns
USA
So Hot, It's Cool.

©2002 Cordell Enterprises, Inc.
USA and Canadian Distributors for Burns Guitars

ROCK AND ROLL SAVIORS

Judah, did you stick with your Teles for the record?

Bauer: Yeah—although I did use an Epi-
phone Coronet for the slide parts on "Sweet and
Sour." I also used a Tele with a neck hum-
bucker on "Hold On," which is the only time I've

ever *not* used the bridge pickup on a guitar. Most
of the record is my '51 Esquire. I put a pickup
from a '63 Tele in it, and that guitar really start-
ed to sound *right*. The tone of the stock '51 pick-
up was too unrefined.

On "Money Rock and Roll," I used a Les
Paul Black Beauty, and that weirded me out. I've
always been kind of against Pauls because
there is so much harmonic information stacked
up, and so much sustain. I prefer the sincerity
of the Tele, but after I played the Les Paul, I
realized it's a valid guitar (*laughs*). You can tell
when I play that guitar that I don't know what
to do with that much sustain.

What are you guys using live?

Spencer: My guitar plugs into the Kustom
head and 2x12 Vox cabinet—that's it.

Bauer: From the guitar, my signal goes to a
Palmer splitter and then to my early '60s Fend-
er Concert and a 4x10 Music Man combo.

How do you set each amp?

Bauer: I consider the Concert my Steve
Cropper-type sound. I run it on ten, and it
gives me a nice sting. The Music Man is a sol-
id-state/tube hybrid, and I use the bassiest
settings.

Do you guys tune to standard pitch?

Spencer: I tune the low E to D. I do that
cause I can't play barre chords.

Come on!

Spencer: It's hard. If I sit and try, I can form
one. It takes me a minute, though.

Bauer: I'm using open G and standard
tuning.

*Does anything anger you about the current
state of rock and roll?*

Spencer: Not much. I mean, it's pretty lousy,
but it has always been pretty lousy. The main-
stream is—well, the *mainstream*. There has
always been good stuff out there, but you have
to scratch and dig for it. The way I look at it is:
If you want to eat at McDonalds and have a Big
Mac, you can do that pretty easily, but it's not
the tastiest thing—and it's probably not the
best thing for you, either.



Elegant by Design

Visit our web site at www.zionguitars.com



Handcrafted String Instruments Since 1980

ZION GUITAR TECHNOLOGY 2302 Atlantic Avenue Raleigh NC 27604 T 919.784.9700

**POWER AMP
DISTORTION.
CONTROLLED.**



Maren Peal Instruments
Feel the difference

Maren Peal®

1270 Peck Hill Road Plainfield, VT 05667
voice 802-456-1607 fax 802-456-1609
maren@peal.net

CREATIVE solutions

A WELL-BALANCED MIXTURE OF INNOVATIVE TECHNOLOGY,

PRECISION AND QUALITY ENGINEERING COME INTO

EVERY GODLYKE PRODUCT. FOUNDED BY LEADERS IN THE FIELDS

OF MUSIC AND SCIENCE, THIS COMPANY HAS GENERATED

VOLATILE CHEMISTRY TO KEEP

YOUR TONE POTENT, WHATEVER

INSTRUMENT OR STYLE YOU PLAY.

GODLYKE PROVIDES THE ELEMENTS

THAT WILL TAKE YOU TO THE

TOP OF THE MIX.

GODLYKE
DISTRIBUTING INC



GUYATONE MICRO EFFECTS

The most compact, professional quality effect pedals available. Micro size, macro tones. Featuring the award winning VT-3 Vintage Tremolo and OD-2 Overdrive.

GUYATONE FLIP SERIES TUBE EFFECTS

The warmth and full-frequency response of vacuum tubes in a portable package. Featuring the highly acclaimed VT-X Vintage Tremolo.



GUYATONE SPEED CABLES

High quality cable—built-in volume slider can control acoustic instrument volume without expensive, bulky pre-amps!



GUYATONE TAPE ECHO

All the warmth and clarity of a vintage tape echo with modern features such as automatic motor shutdown; VU input meter; dual inputs; stereo outputs; 70-800 mS delay time; and multi-tap delays.



MAXON VINTAGE SERIES EFFECTS

The ultimate analog floor effects for musicians who demand the best! Featuring the OD820 Overdrive Pro, PH350 Rotary Phaser and the award-winning AD900 Analog Delay, CS550 Stereo Chorus, and DS830 Distortion Master.



MAXON REISSUE SERIES EFFECTS

Faithful reproductions of their legendary 1970's product line. Featuring the award-winning OD808 Overdrive and PT999 Phase Tone.



GUYATONE PT-21 TUNER

Full-frequency chromatic tuner with vibration sensing or microphone tuning, 13 audio reference tones, and auto-calibration mode.

ACTIVE INGREDIENTS:

Guyatone

WWW.GUYATONE.COM

Maxon

WWW.MAXONFX.COM

BIXONIC

WWW.BIXONIC.COM

BIXONIC EXPANDORA II

Upgraded version of the original EXP-2000 multi-function distortion pedal. Features front-mounted drive control, increased low-end response and true bypass switching.



New SWITCHMODE POWER SUPPLIES

Revolutionary power supply runs off any main's supply (100-230 V) — can power up to twenty 9-volt effects at once! Compact with no transformer (1 outlet space). Regulated, no heat loss or 60 cycle hum. Includes modular jack assembly (phone plug, coaxial, reverse polarity) and 5-connector daisy chain cable.

make great music



Where Great Music Happens

GIT
GUITAR

KIT
KEYBOARD

VIT
VOCAL

PIT
PERCUSSION

BIT
BASS

GCA
GUITAR CRAFT
ACADEMY

RIT
RECORDING

RAP
RECORDING
ARTIST PROGRAM

BACHELOR DEGREE PROGRAM
CERTIFICATE PROGRAM

CALL USA/CANADA:
1-800-255-PLAY

INTERNATIONAL:
1-323-462-1384

WWW.MI.EDU



A U D I O



Neil Young

Are You Passionate?

There's a timelessness about Neil Young that defies the career trajectory of most '70s-era rock stars. His signature falsetto sounds pretty much the same as it did when Nixon was in office, his lead playing is still wild and punkish, and you can always count on his songs to leave you feeling a little depressed. His latest release, *Are You Passionate?* embodies all of those qualities and then some, as this R&B-flavored album also finds Young cutting loose with some of his fattest and most focused-sounding guitar work to date. Rocking out with a group of ex-Stax session stars—including Booker T. Jones on keyboards, Donald "Duck" Dunn on bass, and Steve "Smokey" Potts on drums—Young makes each song come alive with great guitar parts and some of the baddest tones of his life.

Launching into the opening riff of "You're My Girl," Young sets the vibe with a thick, sax-like tone that's greasier than a slab of barbecued ribs. His Steve Cropper-inspired lines are way upbeat for such an emotional and reflec-



tive song, but the Memphis treatment lets you off the hook by providing the distinct feeling that Young would rather you party to

his pain. But that's not always the case. Witness how his growling, mournful intros forecast the bummers portrayed in cuts such

as "Don't Say You Love Me" and—yep—"Mr. Disappointment." Or how his explosive, feedback-laced solo underscores

Reviews

the outrage expressed on "Let's Roll"—the hard-rocking anthem to the passengers who perished fighting the hijackers of Flight 93.

Young is an unquestioningly great singer

/songwriter, but it's his bare-knuckled guitar playing, as well as the band's immense grooves, that help make *Are You Passionate?* one of his strongest works to date. Sometimes Young sounds like he's backing the Four Tops, other times his fuzzed tones are so low-down and

rumbling that you *feel* them more than hear them. As always, however, it's the simple honesty in his playing that draws you into his world. Young says it perfectly: "All I got is a broken heart, and I don't try to hide it when I play my guitar." **Reprise.** —ART THOMPSON

QUICK HITS

Hank Williams III, *Lovesick, Broke & Driftin'*. Even with guest spots from Johnny Hiland and Billy Gibbons, Hank Williams III isn't upstaged. This is one of the year's best honky-tonk records. **Curb.** —DF

Various artists, *This Is Where I Belong: The Songs of Ray Davies & the Kinks*. A tribute record that lives up to its potential, with contributions from artists such as Queens of the Stone Age, Yo La Tengo, and Fountains of Wayne, and liner notes by Davies himself. **Ryk.** —DF

The Space Cossacks, *Tsar Wars*. If you just can't get enough galloping surf-guitar riffs, these vibey, spring-reverb-soaked instrumentals will deliver all the sand and saltwater your speakers can handle. **MuSick.** —JG

764-Hero, *Nobody Knows This Is Everywhere*. Thinking man's



alt-pop—imagine Joe Jackson playing jangly guitar. **Tiger Style.** —MB

Little Charlie & the Nightcats, *That's Big!* Original blues tunes that sound straight out of a smoky nightclub, circa 1950. **Alligator.** —SH

The Flying Tigers, *The Flying Tigers*. Slamming new rock outfit with hints of the Cult and Cheap Trick mixed in with a modern edge. **Atlantic.** —SH

Jerry Douglas, *Lookout for Hope*. A player of unrivaled skill and taste, Douglas' playing is so moving, you may find it impossible to *not* take up Dobro. It's that inspiring. **Sugar Hill.** —DF

Midnight Oil, *Capricornia*. Anger, purpose, magnificent guitar tones, and soaring melodies—an orgasmic album for those with modern minds and classic-rock hearts. **Liquid/BMG.** —MM



ARE YOUR EARS READY?

You need an amplifier that responds to your touch, your style, your expression, one that works with you, not against you. Plug into a THD UniValve and discover why Britain's esteemed *Guitarist Magazine* gave it 5-Stars in all categories, an honor they have never before bestowed in the history of the publication.

In the Rock Input, set the Volume control and the highly interactive tone controls in the middle and start to dial-in *your* sound. Brush your fingers across the strings; it shimmers. Dig In; it growls. Start a slow vibrato; it sings. You will quickly see, hear and feel why *Guitar Player Magazine* gave the UniValve their prestigious Editor's Pick Award.

THD UNIVALVE

• Painstakingly Crafted Using the Best of Point-To-Point & Military-Grade Printed-Wire Assembly Techniques with Superlative Quality Components

• Completely Self-Biasing

• Uses Most Standard Tubes Including 6L6, EL34, 6550, KT66, KT77, KT88, 6V6 (5 Watts), EL84 (4 Watts with Yellow Jacket®) 12AX7, 12AT7, 12AU7, 12DW7, etc...

• Built in Hot Plate® & Dummy Load

• Balanced Transformer-Isolated Line-Out

• Pure Zero-Negative-Feedback Design

• Built-in Defeatable Noise Reduction

• Will Drive Any 2, 4, 8 or 16Ω Cabinet

• Hand-Signed by Designer Andy Marshall

• Limited Edition "Lefty" Version Available

• Visit Your Local Dealer for a Demonstration



THD Electronics, Ltd.

Since 1987

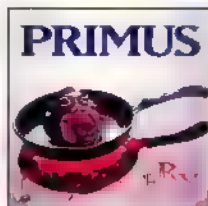
4816 - 15th Avenue NW • Seattle, WA 98107-4712

Phone: 206.781.5500 • Fax: 206.781.5508

www.thdelectronics.com • info@thdelectronics.com

HAND-BUILT. ALL TUBE. 15 WATTS. SINGLE-ENDED CLASS A.

UniValve, Hot Plate, Yellow Jacket and the THD logo are registered trademarks of THD Electronics, Ltd. © 2001. All rights reserved.



Primus

Suck on This, Frizzle Fry

Like portals into a revolution that almost was, these re-released Primus albums transport you back to 1989, when thrash funk exploded on the San Francisco club scene and threatened to break big. It was an infectious music that people could both dance and head-bang to, and Primus (currently "on hiatus") led the charge. Like a biological experiment gone horribly right, Primus' quirky crossbreed of punk, funk, and prog centered on the adventurous bass grooves and Dr. Demento-styled vocals of Les Claypool. Although their live debut, *Suck on This*, was recorded in a small club, the grooves are gargantuan, and *Frizzle Fry* serves up studio versions of many of the same songs, plus a cool bonus track. With a Strat and a Marshall, guitarist Larry LaLonde brutally attacks the harmony with jagged tritones and buzz-saw textures, giving these early Primus albums fangs.

West L.A. Music... Superstars, Super-Prices, Superstore!



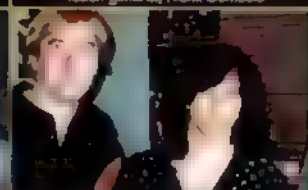
Steady Dan guitarist, Walter Becker, shopping at West L.A. Music



West L.A. Music staff member with fusion guitarist, Frank Gambale



Kiss guitarist and bassman, Paul Stanley, with West L.A. Music's David Snyder



West L.A. Music staff member with Billy Idol guitarist, Steve Stevens

"Shop Where the Pros Shop"

We Will Beat Any Deal!

West L.A. Music

Call Today 310-477-1945

www.westlamusic.com • Email: sales@westlamusic.com • Fax: 310-477-2476

For over 30 years, West L.A. Music has supplied equipment for hit records, feature films, and television shows.

Our regular customers include top artists, entertainment companies and recording studios.

You've seen our equipment on stage all over the world.

When you shop at West L.A. Music, you'll be joining today's top pros.



Seagull

Lasting Value

In 1982 Robert Godin and a few friends produced the first Seagull guitar in the village of La Patrie, Quebec. After twenty years and countless refinements these guitars are still widely considered the best value in the business. Select solid tops finished with genuine lacquer - think fine violins - are key elements in the sound of any handcrafted guitar. A solid top finished in lacquer is superior sounding, and it will become better sounding the more it is played. When was the last time you brought something home that got even better the more you used it?

The Seagull S6+

Still made by guitar lovers in La Patrie

www.seagullguitars.com

A member of the **Godin** guitar family.

Reviews

Although Primus later scored a radio hit with "Jerry Was a Race Car Driver"—and elements of thrash funk could be heard in more radio-friendly bands such as Faith No More and Living Colour—the fledgling genre never commanded the mainstream. But if you want to hear the *real* alternative rock of the early '90s, these hot encores from Primus won't disappoint. **Prawn Song.** —JUDE GOLD

Joey Ramone

Don't Worry About Me

If Joey Ramone had been a dentist instead

of a singer, rock music would sure sound a lot different these days. Before his untimely passing, the former Ramones vocalist recorded the 11 tracks for *Don't Worry About Me* with guitarist/producer Daniel Rey. What you get is tight, powerful, melodic rock and roll with an edge—a lot like the Ramones, actually. There's nary a wasted note on the whole record. Ramone couldn't have left us on a higher note. **Sanctuary.**

—DARRIN FOX

Drastic Party

Drastic Party

Guitarist Carl Jah proved himself to be a badass during his tenure with the zany Dread

Zeppelin (who played Zep tunes with reggae backbeats and an Elvis impersonator). His latest band, Drastic Party, shows that, in addition to knowing every Jimmy Page solo ever recorded, Jah is a multi-faceted rock player who gets a bunch of great tones, plays interesting parts, and cuts hair-raising solos. He lays down Van Halen-meets-STP rhythm parts on "Coming Up," layers at least six different shades of fuzz on "Parallel Trains," and shreds like the bastard child of Ritchie Blackmore and Albert King on "Woman of Extremes." The vocals can get a little shrieky at times, but the guitar playing makes *Drastic Party* an invite you shouldn't pass up. **Private Skin Media.** —MATT BLACKETT

Goldfinger

Open Your Eyes

Goldfinger blends metal and ska feels with a punk sensibility, yet keeps the "kiss-off" attitude fresh by offering way more than sneers and sloppy barre chords. Vocalist/guitarist John Feldman and co-guitarist Brian Arthur intertwine syncopated lines, raging power-chord slabs, and ghostly background noises. Also, intense grooves abound, refreshing textures weave through the harmonized vocals, and great tones and musical adeptness keep the landscape continually engaging. **Live/Mojo.** —SHAWN HAMMOND

How would you like to study audio engineering?



This way

or

The SAE way

over 36 institutes worldwide • international recognition • individual practical studio time • transfer between our institutes • the latest studio equipment • flexible schedules • local and international job placement assistance • record your own music while you study • established 1976 • and much more.

SAE offers you "individual" studio time

SAE
INSTITUTE

New
in Miami
Long Island, NY,
Fairfield, CT,
Provo, UT

For more information and a color brochure call any of these centers of educational excellence:

New York (212) 944 9121 Nashville (615) 244 5848 Miami (305) 944 7494

Major Institutes in:

London (0207) 609 2653 Paris (148) 11 96 96 Singapore (65) 741 1257 Sydney (02) 9211 3711

Athens (01) 321 7661 Auckland (09) 373 4712 Zurich (01) 445 2040 Milano (02) 8912 0540

Stockholm (08) 730 5100 Hamburg (040) 233 676 Rotterdam (010) 411 7951 Amsterdam (020) 622 8790



1-877-27 AUDIO

www.sae.edu

NOW IN PAPERBACK!

GREEN ON GREEN

Best remembered as a Blue Note Records session leader and sideman in the '60s, jazz guitar genius Grant Green embraced bebop, blues, soul jazz, hard bop, funk, and more with aggressive but eloquent tones. Now *Grant Green*, a unique memoir by his daughter-in-law, portrays Green's musical brilliance, personal spirit, and all-too-brief life through the eyes of his family, friends, and fellow musicians.



Available at fine book and music stores everywhere. Or call toll free (866) 222-5232

Paperback, 274 pages, 66 B&W photos, \$16.95

Backbeat Books

6600 Silsco Way
Gilroy, CA 95020 USA
fax: (408) 848-5784
e-mail: backbeat@rushorder.com
web: www.backbeatbooks.com

GP0204



MUSICIAN'S FRIEND

ON THESE TOP BRAND NAMES... AND MANY MORE!

Parker
GUITARS

Schecter
DIAMOND SERIES

ERNE BALL

Epiphone

DigiTech
The Power to Create

Hughes & Kettner
TECHNOLOGY OF TONE

M

ENP

Jackson

DOD Dean

DON'T PAY
INTEREST 'TIL APRIL
2003

ON ALL PARTICIPATING
MANUFACTURERS' PRODUCTS
OVER \$399

SEE WEBSITE FOR DETAILS. OFFER EXPIRES 5/31/02

APPLY TODAY ONLINE AT WWW.MUSICIANSFRIEND.COM OR CALL 800-776-5173

**NEW
COLORS!**

American Vintage Reissue '57 Strat
GPBF 610040 List \$1,799.99

\$1259.99

Gibson

NEW!

Faded SG Special
GPBF 617222 List \$888.00

\$579.99

LINE 6
Vetta Combo
GPBF 482231 List \$2,399.99

\$1599.99

CRATE
GFX-212T Combo
GPBF 487576 List \$649.99

\$449.99

Built-In tuner

FREE CATALOG!

One-Year Subscription

OPEN
14 HOURS A DAY
7 DAYS A WEEK

WEEKLY WEB GIVEAWAY!

Win Up To \$500 In FREE GEAR

Call
800.776.5173

Click
musiciansfriend.com

4 EASY WAYS TO ORDER!

- 1 Call 800.776.5173
- 2 Click www.musiciansfriend.com
- 3 Fax 541.776.1370
- 4 Write: P.O. Box 4620
Medford, OR 97501

45-DAY DOUBLE GUARANTEE!

- Best Price Guarantee
- Money Back Satisfaction Guarantee

SPEEDY DELIVERY!

- Most orders are shipped on the same day!
- Most items delivered in just 2 or 3 business days.

Limited to stock on hand. Prices subject to change. Standard catalog shipping rates apply.
No orders received by Sun Eastern Time. Monday through Friday. Additional delivery charges for 2-day service.

To get your **FREE** Catalog subscription, fill out this handy coupon and
mail to: Musician's Friend, Dept. GP, P.O. Box 4620, Medford, OR 97501

Name _____
Address _____
City _____ State _____ Zip Code _____
E-mail address _____
Area(s) of interest:
☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums
☐ Studio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

SOURCE CODE: GPBF

Luxury Model

Line 6 Vetta

By Joe Gore

Should the ideal digital amp focus on faithfully modeling vintage gear, or should it deploy its signal processing power to create new

sounds? Such questions are now pointless, as Line 6's powerful and innovative Vetta (\$2,399 for 100-watt 2x12 combo or the 200-watt stereo Vetta HD head) blazes new

Snapshot

The Vetta (\$2,399 retail/\$1,599 street) is a great-sounding modeling

amp with features such as two simultaneous amp/cabinet/effect chains and the ability to configure effects in any order. Boasting an uncommonly cool palette of modeled tones—including hip pawnshop weirdos—the Vetta wins an Editors' Pick Award.



trails in *both* directions. The Vetta sets new digital-amp touchstones for sound quality and processing power, yet it was clearly designed by people who dig low-tech analog gear.

The 100-watt stereo Vetta offers 45 amp and 30 stompbox models (and not just classics such as Fender Deluxes and Ibanez Tube Screamers, but exciting oddballs like the Supro Thunderbolt and Binson Echorec tape delay), 26 cabinet simulations, 128 presets (64 factory and 64 user, arranged in 16 banks of four programs each), two *simultaneous* signal paths (it's like playing two different amps at once), and a pair of stereo-wired 12" custom Celestion speakers. The Vetta is a reassuringly roadworthy unit that weighs in at a formidable 65 lbs, and all controls reside *atop*

2x12 stereo cabinet with custom Celestion speakers



Illuminated effect and setup switches



LCD display with parameter-edit knobs

Global reverb, tone, and volume controls

SANTANA™ SE



© 2001 MCA Records / Photos by Robert Luk - Inagradef

Platinum
Rock for Pleasure

\$80.00

Dave "Brown Sound" Batch

MD

Bench Tests

Luxury Model

the amp—an ergonomically savvy design that makes it comfortable to edit sounds whether standing above the amp or seated in front of it.

I tested the Vetta with its companion pedalboard—Line 6's FXB/FBV Custom Foot Controller (\$599)—and the Vetta 212S Extension Cabinet (\$549). The Vetta's direct sounds were scrutinized through a Yamaha 02R mixing board and Genelec and Yamaha studio monitors.

Interface & I/O

Only the naïve and optimistic would expect a gizmo this complex to have a no-sweat user interface. But incredibly, it does. I subjected the Vetta to the grueling "Don't crack the manual" test, and it passed with top marks. Credit the ingenious interaction of LCD display and analog-style controls. Most adjustments occur via a set of gain and tone knobs, and because the current control status appears on the LCD screen, you can determine settings at a glance.

You toggle effects on and off with a single button-push. Selecting an edit-effect switch automatically takes you to the relevant screen, and there's always a hardware knob for each onscreen parameter. Multi-page menus are kept to a minimum, and most edits can be accomplished in two or three quick moves. There's nary a cursor or parameter matrix in sight. Lovely.

There are XLR stereo outputs for direct recording, a headphone jack, a buffered stereo effects loop, and stereo extension-cab outs. With an extension speaker connected, you can route the dry



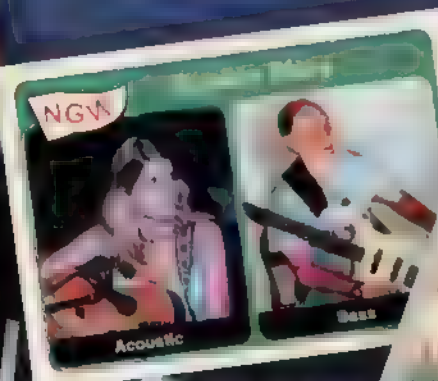
The Ratings Game		Tone	Workmanship	Features	Vibe	Value
Line 6 Vetta		★★★★★	★★★★★	★★★★★	★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

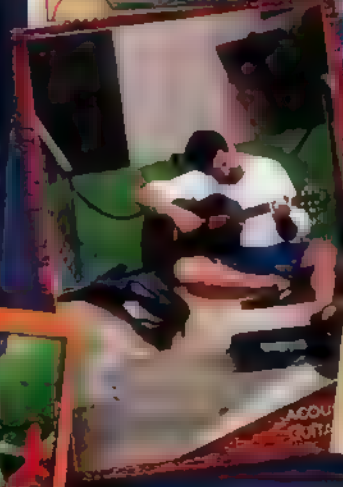
**SUMMER 2002
GUEST ARTISTS**

Pat Metheny
Steve Vai
Jim Hall
Eric Johnson
Robben Ford
Yngwie Malmsteen
John Abercrombie
Eliot Fisk
Andy Summers
Stu Hamm
Adrian Legg
Larry Coryell
Michael Manring
Will Ray
Marty Friedman
Ronnie Earl
Ed Gerhard
Dave LaRue
John Knowles
Benjamin Verdery
Rik Emmett
Jeff "Skunk" Baxter
Laurence Juber
David Grissom
David Sinclair
Dr. Ray Smolover
Kirby Kelley
David Leisner
Matt Smith
Jody Fisher
Redd Volkaert
Pat Bergeson

ALL STAR



SUMMER 2002



2002 LOCATIONS
NEW MILFORD, Connecticut
LOS ANGELES, California
SAN FRANCISCO, California
NASHVILLE, Tennessee
SARASOTA, Florida
TORONTO, Canada
SEATTLE, Washington
AUSTIN, Texas



**For a FREE brochure
1-800-234-6479
or (860) 567-3736
www.guitarworkshop.com**

Bench Tests

Luxury Model

signal to one cab and the wet to another, or—this part's cool—pump one model through the Vetta cabinet and another through the extension speakers. However, the Vetta has no digital outputs—a puzzling omission for such a feature-rich amp.

The Amp Armada

Be they vintage, boutique, or modern, the Vetta models are completely happening. Fenders sparkle, Voxes chime, Marshalls thump, and Hiwatts clang. The big amps thunder, and the small ones threaten suicide by overdrive. The virtual tone controls interact with each other and your guitar in organic ways. For example, when you back off your guitar's volume control, tones change dramatically. Crank the gain and there's an extraordinary sense of revving up a powerful machine. Particularly cool are the lightly overdriven tones that perch on the brink of distortion, just waiting to be

pushed over the edge by your performance dynamics.

Most of the Vetta's custom amp models are excellent. Some mix and match preamp stages from various classic amps for a lively and useful assortment of Fender/Marshall and tweed/blackface hybrids. Others blend over-the-top gain with a pointy, articulate attack.

The Vetta also boasts models of various small, lo-fi, and just

plain weird amps (see the "Vetta Models" sidebar). I've never encountered an expensive amplifier so capable of mimicking the sound of a cheap one—and I say that in the fondest possible way. For example, the snotty little Supro models nail the sound of early Zeppelin, and the low-wattage

Gibson and Gretsch sound-alikes dish up clean country and rockabilly tones with a warm, low-wattage sweat you won't get from, say, a Twin Reverb clone.

Stompbox Fever

The Vetta's pseudo-stompbox effects are similar to those



Dynamic Duo: The Vetta and its matching 2x12 stereo extension cabinet.

Contact Info

Line 6, 29901 Agoura Rd., Agoura, CA 91301; (818) 575-3600; line6.com.

Kissing Cousins

Fender Cyber-Twin. \$1,749 retail/\$1,224 street (reviewed July '01)

Hughes & Kettner zenTera. \$3,499 retail/\$2,499 street (reviewed June '01)

Roland VGA-7. \$1,699 retail/\$1,166 street (reviewed Apr. '01)

Yamaha DG100. \$1,499 retail/\$999 street (reviewed Oct. '98)



Bench Tests

Luxury Model

of the company's excellent modeling pedals. We've covered them at length in previous reviews, but I can't resist calling out a few standout clones: the funky-chewy MXR Phase 90, the realtime reverse delay, the chaotic Roland Space Echo, and the nasty Tycobrahe Octavia fuzz. There are also some welcome new appearances such as the Binson Echorec.

In addition to the stompbox simulations—which precede amp modeling in the signal chain—there's a full suite of post-amp effects, including some tasty reverbs (the spring simulations are uncommonly realistic), tremolo (Fender and Vox styles), EQ (4-band graphic and parametric), compression, noise gate, pitch shift, rotary speaker (Leslie 145 and Fender Vibratone), and delay. Furthermore, you can alter the order of effects in an instant via a simple two-knob interface. You can even place most of the stompbox effects post amp if you desire.

It's Two Amps in One!

The dual-model scheme is what makes

Vetta Models

Amps

- Budda 2001 Twinmaster
- Fender 1953 Deluxe, 1958 Bassman, 1961 Champ, 1964 Deluxe Reverb, 1965 Twin Reverb, and 1996 Mini Twin
- Gibson 1959 GA-18T
- Gretsch 1960 6156
- Hiwatt 1973 Custom 100
- Marshall 1966 JTM45, 1968 Super Bass, 1969 Major, 1987 JCM 800, JMP-1 pre-amp, and 1968 Super Lead in regular, variac, and jumpered configurations
- Matchless Chieftain and DC-30
- Mesa/Boogie Dual Rectifier, Triple Rectifier, and Mark IIc+
- Roland JC-120
- Silvertone Twin Twelve
- Soldano 1993 SLO
- Supro S6616 and Thunderbolt
- Vox '61 AC15 and '67 AC30 Top Boost
- 15 original Line 6 Models

Cabinets

- 1x6 Supro
- 1x8 Fender

- Two 1x10s (Gibson and Gretsch)
- Five 1x12s (two Fenders, Line 6, Mesa, Vox)
- 2x2 Fender Mini Twin
- Seven 2x12s (Budda, Fender, Line 6, Matchless, Roland, Silvertone, Vox)
- 4x10 Fender Bassman
- Eight 4x12s (Hiwatt, Line 6, four Marshalls, Mesa, Soldano)

Stompboxes

- Six distortions: Fuzz Face, Chandler Tube Driver, Electro-Harmonix Big Muff Pi, Ibanez Tube Screamer, Tycobrahe Octavia, and Pro Co Rat.
- Eight modulation pedals: ADA Flanger, Boss CE-1 Chorus, MXR Phase 90, Univox Uni-Vibe, and four Line 6 effects
- 12 delays: Boss DM-2, Electro-Harmonix Memory Man, Maestro EP-1 and EP-3 Echoplexes, Roland Space Echo, Binson Echorec, and six Line 6 delays.
- Five dynamic effects: Boss CS-1, MXR Dynacomp, two Line 6 compressors, and auto-swell

"All The Sound You've Never Heard"



BBE®

INTERACTIVE
DEMO
ON LINE NOW!!

"As close as we've seen to a magic black box, a BBE Sonic Maximizer™ is the most cost-effective improvement you can add to your rig."

GUITAR PLAYER MAGAZINE



Tel: 714. 897. 6766 Fax: 714. 896. 0736 Web: www.bbesound.com
In Canada Please Contact Kiel Music LTD (604) 590-3344

**You've seen this guitar in the
hands of Rock's greatest players...**

**Made in the U.S.A.
Dean Time Capsule M
A limited production, the
first 50 will be numbered
and signed by me.**

I created this
guitar in 1976. Vintage
Dean owners will tell you, no
other guitar mimics, plays or sounds so
true. With its uniquely designed neck plus
the rounded-over binding, it's an
incredible feel that no other guitar
company has been able to achieve.
The long and slender body design,
headstock's radical string angles and
the string-thru body actually combine
to create tones, harmonics and sustain
that only Dean owners have experienced.

**You have heard this incredible guitar on some of Rock's biggest recordings.
You have seen this guitar in the hands of some of Rock's greatest players.
It's time to see it for yourself!**

Dean B. Zelinsky

Dean B. Zelinsky, Founder - Dean Guitars

See what Dean is looking at:
www.deanguitars.com/timecaps

2001 Dean Musical Instruments

See more of the Time Capsules at:
www.deanguitars.com



Luxury Model

the Vetta so versatile and open-ended. This powerful feature encourages myriad tonal strategies, such as deploying a pair of identical models with slightly varied tone settings for a spacious stereo effect. Another fruitful tactic is to pair amps so that each makes up for the other's traditional "weaknesses." For example, blending the ultra-articulate attack of a Roland JC-120 with the spongier mass of a vintage Marshall spawns power chords that seem to spit from the speakers. Countering a crispy Twin Reverb with a greasy, low-wattage combo conjures a country/roots tone

with both slice and swampiness. And because you don't have to contend with "real world" issues such as the mismatched output levels of two different analog amps, you can concoct absolutely surreal effects—the most blatant being a massive metal stack duking it out with a toy Fender Mini-Twin.

In addition, the effect chains are completely independent for each model, so you can superimpose, say, varied flavors of fuzz, lo- and hi-fi delay, synchronized modulation effects, and so on. The sheer number of combinations can be quite literally stupefying. Fortunately, Line 6's hip and tasteful two-amp presets provide a fine overview of the Vetta's twin-toned tricks.

Studio Savvy

Despite its lack of a S/PDIF out, the Vetta is a terrific recording amp. The cabinet simulations are among the best you'll find, and you can even select emulations of several popular microphones. The ability to mix and match amps and cabinets adds more exciting wrinkles—such as the possibility of running a macho metal amp through a 6" speaker, or pumping a pawnshop pipsqueak through a 4x12.

And this is all *before* you start assembling dual amp/cabinet/stompbox chains. The two-amp effect is particularly satisfying when you add an extension cabinet and mic each cab separately, but you also get fine results via the Vetta's stereo speakers and direct outputs.

A further wrinkle is the Vetta's Double Tracker, a sort of "smart doubling" effect that introduces subtle, time, pitch, and dynamic variations between the two modeling chains. It doesn't sound precisely like a two-guitar overdub, but it comes closer than any static digital-doubling effect.

Foot Control

The Vetta comes with standard MIDI connections—so it can be piloted by any MIDI controller—but the most gratifying remote option is Line 6's FBX Custom Foot Controller. The all-steel floorboard offers a large LCD display, dual realtime control pedals, and switches for selecting programs, activating effects, and tapping in delay and modulation tempos.

The realtime control options emphasize simplicity over comprehensiveness. The pedals' functions default to wah and volume, although they can also regulate basic parameters such as modulation depth and effect blends.

In most cases, I side with the FBX's keep-it-simple philosophy—especially when you factor in the added complexity of the Vetta's dual-amp configuration. One nice detail: the pedal controllers are far enough apart to be used independently, but close enough to manipulate both at once.

Vetta For You?

The Vetta is easily the most versatile and innovative amp of its type. It outstrips most rival devices in the range, character, and quality of its sounds—offering both vintage and unorthodox amp models *and* enough processing firepower to inspire adventurous users to concoct innovative variations. It's also loud enough for any gig, sturdy enough for the road, and stellar at studio tasks. Add a nurturing operating system that carves a benchmark for low-stress high-tech—as well as unique features such as dual-amp processing and open-ended effects routing—and you have one mighty machine. Prepare to be blown away. 

Obsessive?
Compulsive?
Only about
pickups!



Just try my revolutionary AVN pick-ups
and you'll be hooked - I guarantee it
Yours in AVN sound.


Chris Stills

Your single coils should sound this good! Transform your
tone with Kinman 'Authentic Vintage noiseless' pickups.

www.kinman.com

Dealer enquiries invited.

Hits the spot.



Really, really hard.

The new Hartke 2100 cabinet is exactly what you're looking for. Hard-hitting performance from a compact, easy to transport cabinet. It combines two of Hartke's signature 10" aluminum cone drivers with an angled 1" compression driver for better stage monitoring and throw. The rugged, newly-designed cabinet has dual airflow ports, Speakon and 1/4" connections and removable wheels. The new 2100 bass cabinet from Hartke has the performance and features you want at a price that won't knock you out.

Hartke

www.hartke.com

For more on the 2100 cabinet and other cool Hartke gear, check out www.sansonic.com or email info@sansonic.com.

Photo taken at The Downtown, Farmingdale, NY ©2002 Sanson.

Bench Tests

Victory Lap

Hamer Monaco

By Jude Gold

An arched top isn't the only thing the folks at Hamer USA know how to carve. They've also chiseled out a niche in the guitar

market by creating extraordinary handcrafted guitars that put quality before pizzazz. The company doesn't rely on aggressive body shapes, fancy circuitry, or flashy

Snapshot

With its resonant spruce top, balanced tone, stellar intonation, and re-machined Bigsby tremolo, the Hamer Monaco (\$2,699 retail/\$2,159 street) has an irresistible vibe that will win over guitarists of every stripe. The Monaco receives an Editors' Pick Award.

Honduran-mahogany hollow body with carved spruce top



3-way pick-up selector

Tune-o-matic style bridge

Drilled neck joint

Master tone knob

Pickup volume knobs

Seymour Duncan humbuckers

cosmetics to sell their instruments. If anything, Hamer guitars are spectacularly *simple*, and it's their tone and playability that win people over on the first strum. Such is the case with the Hamer Monaco (\$2,699).

Life in the Fast Lane

Like other Hamer models such as the Newport and the Daytona, the Monaco's name is inspired by a famous raceway. With its traditional, single-cut-away body, conservative headstock, straightforward electronics, and gentrified f-holes, the Monaco doesn't look like the 6-

string equivalent of a Grand Prix car. But when you strap it on, the Monaco all but sprouts airfoils and racing stripes. Licks, leads, and chord progressions seem turbocharged, and playability is tight and precise. Two things work together to give the Monaco such zip: a speedy neck that sports a 14"-radius, flawlessly intonated fretboard, and a carved spruce top that projects notes vibrantly with minimal effort. (Besides the model tested here, the new Monaco line includes two chambered-mahogany, stop-tailpiece versions: the flame maple-topped Superpro at \$2,899, and the de-tune friendly,

26 $\frac{1}{2}$ "-scale, mahogany-topped SubTone at \$2,699.)

Pit Stop

You practically need a microscope to find a bummer on the Monaco. Its red, transparent finish is smooth as glass, and the ivoroid binding is rendered so well you can barely feel a difference between it and the wood. Aside from some high notes on the first string that fretted out during extreme bends (which I fixed with a twist of the bridge's treble-side adjusting wheel), the Monaco's setup was flawless. Hamer fanatics will notice the pickup-selector switch isn't

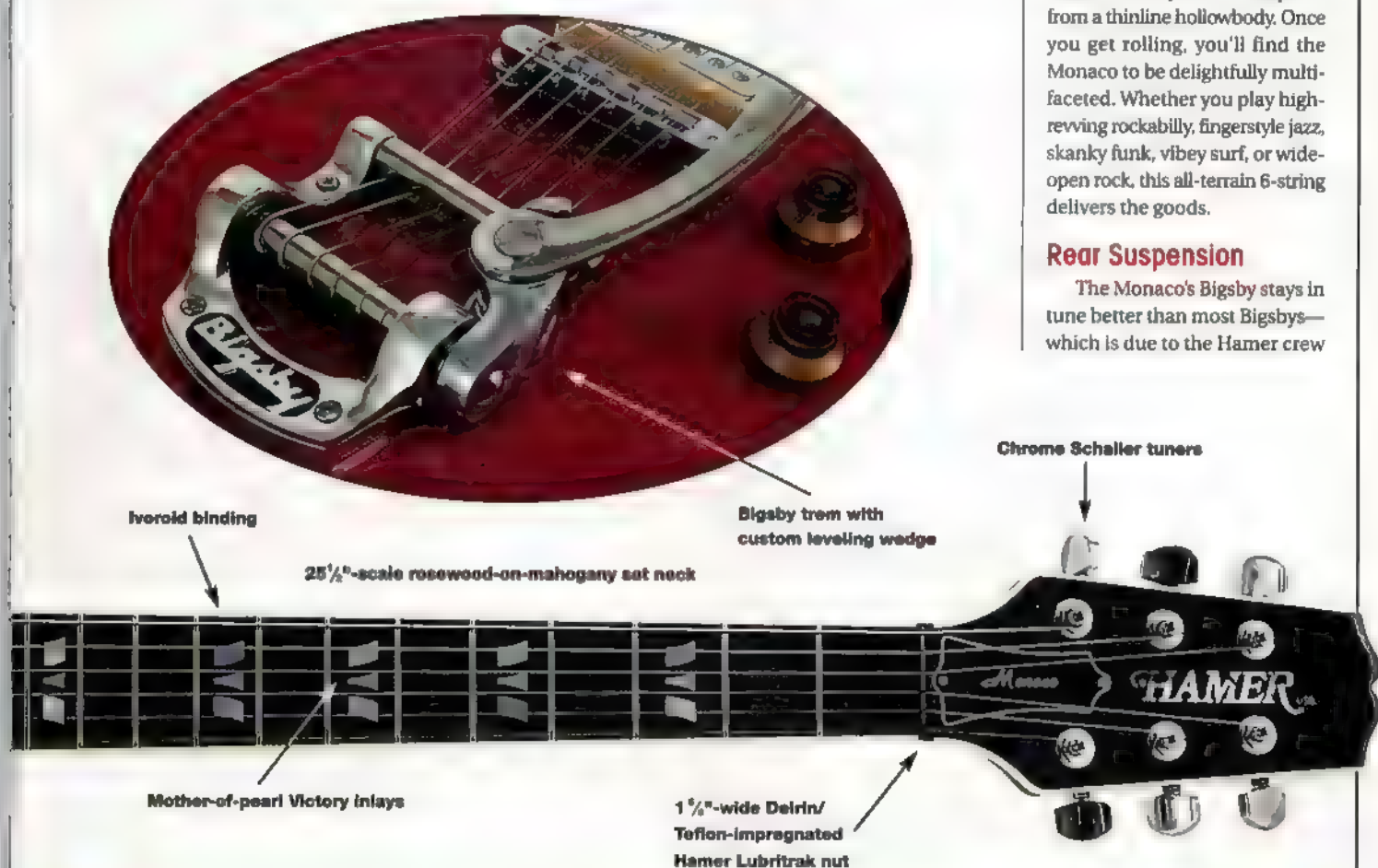
near the knobs, as on many of the company's other models. Although the switch's more traditional location on the Monaco's upper bout looks classy, players who strum wildly may be prone to changing pickups unintentionally.

Ignition System

With its simple controls and absence of Strat-mimicking coil-taps, the Monaco would appear to offer only three basic sounds: neck pickup, bridge pickup, or both. However, the nicely balanced Duncan pickups (Pearly Gates bridge, Duncan Custom neck) provide all the fat hum-bucker flavors you'd ever hope for from a thinline hollowbody. Once you get rolling, you'll find the Monaco to be delightfully multifaceted. Whether you play high-revving rockabilly, fingerstyle jazz, skanky funk, vibey surf, or wide-open rock, this all-terrain 6-string delivers the goods.

Rear Suspension

The Monaco's Bigsby stays in tune better than most Bigsbys—which is due to the Hamer crew



The Ratings Game		Tone	Playability	Workmanship	Hardware	Vibe	Value
Hamer Monaco		★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

If you were to buy each amp, guitar and effect found in
the new VGA Series amps it would cost you \$27,468.00,
including the 6 bucks for the capo.

Simply put, the VGA-5 and VGA-7V-Guitar Amplifiers feature the most powerful and complete modeling technology on the planet. The VGA-5 offers up an unparalleled combination of amps, speaker cabinets and effects, while the VGA-7 goes a step further by modeling guitars, pickups and tunings, thanks to its 13-pin "GK-Ready" input. And both amps feature bullet-proof construction, straightforward controls, and programmable memories—making them reliable, versatile, and ready for any gig you can throw at them.

The VGA-5 and VGA-7: Don't just look, play 'em and hear the future for yourself.

VGA-7

- COSM models of 20 vintage and modern tube, solid state and acoustic amps
- COSM guitar modeling simulates 26 electric, acoustic and hollow-body guitars
- Pickup type and position simulations with pickup blending capabilities
- Instant open and Nashville tunings, plus; user-defined tunings
- Mind-bending effects processing
- 80 preset memories plus 80 user memories
- GK-Ready 13-pin input plus standard 1/4" guitar input

VGA-5

- Dynamic COSM models of 11 classic and modern amps, plus 11 speaker cabinets
- Onboard EFX section plus dedicated Delay, Chorus and Reverb processing
- Built-in Acoustic Guitar Simulator and Acoustic Amp model
- Tap Tempo control plus individual effects control via optional footpedals
- 10 User memories; 40 memories using optional GFC-50 Foot Controller



RolandUS.com

FaxBack information: (323) 890-3780

doc. #10473 (VGA-7), #10519 (VGA-5)



Optional GK-2M
Optional Pedals and more...

Bench Tests

Victory Lap

re-machining the device until the bearings align perfectly, as well as making sure the spring is ultra taut and the trem arm is all but frictionless. The Monaco's Bigsby is great for moody vibrato effects, and, intonationwise, it's nearly invisible when not in use. Bend a string, and the other strings don't drift nearly as much as they do on a fulcrum trem. The Bigsby's "bar," however, is wide and flat,

and players used to instant access to their volume and tone knobs may sometimes find it in the way. Also, changing a string on a Bigsby is still an enormous hassle. Unless you have three arms, it's a struggle keeping the string's ball end on the post until your final turn of the tuning peg.

Scream Machine

Flat-backed like a Les Paul, the Monaco's hollow body wails in the most delicious way when

Contact Info

Hamer Guitars, 20 Old Windsor Road, Bloomfield CT 06002;
(860) 509-8888; hamerguitars.com.

coaxed with a modest amount of gain. Cranking through an AC30's Brilliant channel, the Monaco feeds back musically in glorious octaves, fifths, and thirds. Soothing jazz tones also abound when you plug it into cleaner sounding Fenders and Polytones. The Monaco may be closer to an ES-335 than an L-5, but it works great for everything from fingerstyle jazz to Freddie Green-style swing.

Paired with a Matchless Chieftain 2x12 combo at a full-contact funk-rock gig, the Monaco was completely in its element. Prince and Ohio Players tones were a cinch, as were roaring rock textures à la Malcolm Young

and Brian May. The Monaco's flexibility is outstanding, yet it never loses its identity when you subject it to over-the-top distortion or wacky effects chains.

Checkered Flag

It seems only fitting that Hamer introduced its new Victory mother-of-pearl inlays on this model. With its speed and superb handling, the Monaco is sure to lose many of its competitors in the turns. If you've ever dreamed of a guitar that combines many of the best traits of a Gretsch, a Les Paul, and an ES-335, you should test drive this agile arch-top. It's a great ride. ■

Kissing Cousins

Gibson ES-446S: \$3,650 retail/\$2,699 street (reviewed Feb. '00)

PRS McCarty Hollowbody Spruce: \$3,200 retail/\$2,399 street (reviewed Nov. '98)

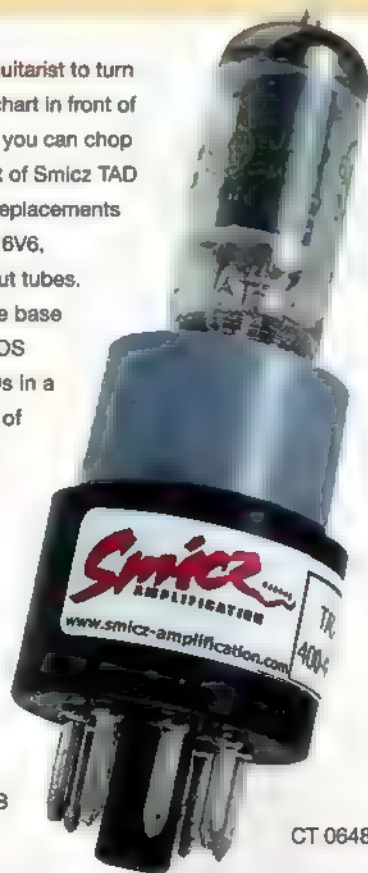
Gizmo Alert Smicz TAD 1-Watt Tube Adapters

What's the quickest way to get a guitarist to turn down? If you answered, "Put a chart in front of him," you're only half right. Now you can chop your volume almost as effectively with a set of Smicz TAD 1-Watt Tube Adapters—which are drop-in replacements (no rebiasing necessary) for any amp using 6V6, 5881/6L6, EL34, 6550, KT66, or KT88 output tubes.

Each TAD adapter utilizes an octal tube base that's modified to accept a replaceable NOS 6AK6 miniature output tube. A pair of TADs in a push-pull amp will give you a *peak* power of three to four watts, allowing you to obtain output-stage compression and grind at significantly reduced volume levels. (Although the 6AK6 is no longer in production, replacements are available from Smicz or other vintage tube suppliers).

The TADs come in two basic types:

- TAD-1 (\$40 each/\$90 matched pair). For cathode-biased, class-A amps with one or two output tubes.
- TAD-2 (\$130 matched pair). For class-AB amps with two or four output tubes.



Each TAD type comes in three versions that cover different plate voltages from under 360 volts to 525 volts.

Smicz characterizes the 6AK6 tube as sounding similar to a 6V6, but with a more British-style bite. Installing a pair of TAD-2Hs (designed to handle 361-460 plate volts) in a mid-'70s 50-watt Marshall yielded a thick, grinding tone that compressed readily, yet responded beautifully to changes in guitar volume. The same TADs installed in the outside sockets of a late-'60s Fender Twin sounded remarkably chimy, offering plenty of low-end and a squishy distortion reminiscent of EL84s. Neither amp sounded much like it would with the stock tubes (not surprising, since the TADs strip the bias in these amps, causing them to work in class A), but who cares? The TADs elicit tones that conventional power-reduction devices can't provide, they increase the utility of your amp, and they make it a lot more fun to crank up in small spaces.

—ART THOMPSON

Smicz Amplification, 29 N. Liberty St., Southington, CT 06489; (860) 276-1099; smicz-amplification.com.



THE VOICE OF
ROCK AND ROLL

YNGWIE MALMSTEEN

AND **CELESTION** SPEAKERS

PARTNERS IN TONE



BACKLINE BIOG

Yngwie uses an early Seventies 50 watt
Marshall Super Lead Mk II head and a late
Sixties 100 watt Plexi Super Lead through
angled and flat fronted Marshall 4x12" cabinets,
all loaded with Celestion G12T-75 speakers.

THE G12T-75

Major bass, midrange punch
and vibrant highs combine
with exceptional sensitivity to
make the G12T-75 the world's most
popular rock guitar speaker.

USA distributor Group One Ltd. 631-248-1399 www.g1tal.com



www.celestion.com

Bench Tests

Crunch Time

Five New Flavors of Fur

By Darrin Fox

The evolution of the distortion pedal is much like that of the automobile. Both retain their fundamental design elements, and both have been tweaked to the nth degree in the quest for greater performance. Evidence of endless refinements are obvious

in the five pedals tested here. These boxes span the colors of the ratty rainbow—fuzz, boost, and good old-fashioned distortion—and each has a unique way

Snapshot

These five boxes parade all the colors of the distortion rainbow, and feature sturdy enclosures and 9-volt power-in jacks: DOD YJM308 Preamp Overdrive (\$105 retail/\$69 street), Frantone The Sweet (\$195 retail/\$185 street), Fulltone Distortion Pro (\$219 retail/\$199 street), Roger Mayer Voodoo-Boost (\$159 retail/\$159 street), and the Menatone Top Boost in a Can (\$225 retail/street n/a). The Distortion Pro receives an Editors' Pick Award.



Bench Tests

Crunch Time

of dishing out the dirt.

We tested each pedal using a Fender Strat and a Tele, and a Gibson SG and Flying V. Amps included a Fender Deluxe Reverb, a Vox AC30, a 50-watt Marshall and 4x12

cab, and a Bad Cat Hot Cat combo.

DOD YJM308 Preamp Overdrive

The YJM308 Preamp Overdrive (\$105)—an updated version of the classic DOD 250 Overdrive favored by Yngwie J. Malmsteen—


is a basic distortion box with level and gain controls, and a heavy-duty anodized enclosure that houses a single PC board. The construction and layout are clean, but, as per original spec, there's no status LED or true bypass.

Tonally, the YJM is a meat-and-

potatoes affair. It packs a reasonably gutsy output (though not enough for a walloping clean boost), and the distortion is cranky and unrefined with a penetrating treble slice that sounds particularly cool through a Marshall 4x12. The YJM stings hard through


The Ratings Game	Tone	Workmanship	Vibe	Value
DOD YJM308 Preamp Overdrive	♥♥♥	♥♥♥♥	♥♥♥	♥♥♥
Frantone The Sweet	♥♥♥♥	♥♥♥♥♥	♥♥♥♥♥	♥♥♥♥
Fulltone Distortion Pro 	♥♥♥♥♥	♥♥♥♥♥	♥♥♥♥♥	♥♥♥♥♥
Roger Mayer Voodoo-Boost	♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥
Menatone Top Boost in a Can	♥♥♥	♥♥♥♥	♥♥♥	♥♥♥

The Rate-O-Meter. Dismal = ♥ —————> Excellent = ♥♥♥♥♥



THE CASE THAT FITS YOUR STRAT & LES PAUL STYLE GUITARS...
THE COFFIN CASE


Model # 2000P
Model # 2000R



Contact your local dealer or visit our website for more details.

Case Core

phone 818.767.3511 fax 818.767.3513

www  .com

"Musicians! We spend half a lifetime getting our craft together, only to realize we're in a business just like everyone else! But not to worry—John Stiernberg has given us a manual for achieving success in business. Go for it!"

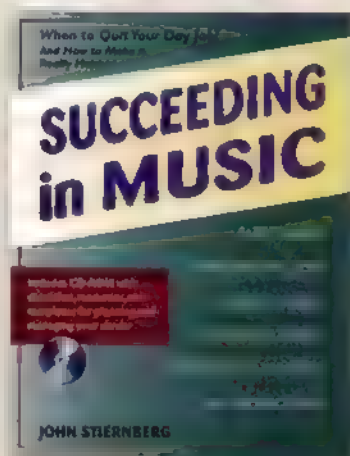
—JOHN CARLINI, performer, composer, teacher, producer, recording artist

WHEN CAN YOU QUIT YOUR DAY JOB?

— 1 —
SET REALISTIC GOALS

— 2 —
BUILD CAREER MOMENTUM

— 3 —
AVOID BUSINESS PITFALLS



— 4 —
LEARN BY EXAMPLE

— 5 —
**PLAN YOUR STRATEGY WITH
THE ENCLOSED CD-ROM**

— 6 —
AND MUCH MORE!

Softcover with CD-ROM, 224 pages,
ISBN 0-87930-702-X, \$24.95

IF YOU'RE NOT SURE how to answer this question, *Succeeding in Music* is for you. Written for both musicians and musical entrepreneurs, this user-friendly guide spells out the fundamentals of business, finance, and marketing for the music world. You'll learn how to take a strategic

approach to all aspects of doing business in music, from product development and pricing to surviving the industry's renowned competitive environment. Whether you're starting or strengthening your music career, you'll see why you need a business plan—and how to put yours into action.

**AVAILABLE AT FINE BOOK & MUSIC STORES EVERYWHERE
OR CALL TOLL FREE (866) 222-5252.**



6600 Silacci Way • Gilroy, CA 95020 USA

phone: (408) 848-8294 • fax: (408) 848-5784 • e-mail: backbeat@rushorder.com • web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

R0205

There are cheaper cables.
Just none that are better.



High-purity copper
Unbreakable, gold-plated brass plugs
And kevlar just a few
of the things that make our Guardian series
the best cables you can use. Engineered from
one end to the other for superior performance
and durability, every Guardian cable is backed
with our Unlimited Lifetime Warranty—any excuse, even abuse.



www.procosound.com
800.253.7360

Cables • Hats • Snakes • Direct Boxes • Pro Gear

Crunch Time

open-back combos and—in spite of being tweaked for extra bass—it's rather brittle at high-gain settings. Lower gain settings tame the edginess, and also make the pedal more dynamically responsive. Props to the YJM308 for not trying to be a Swiss Army pedal. It's a stompbox that, for better or worse, says, "Love me for who I am!"

Frantone The Sweet

Entering the scene during the boutique Gold Rush of the '90s, Frantone carved a niche with hand-made pedals that sported stellar construction. The Sweet (\$195), features a cast-aluminum enclosure, a fiberglass circuit board, and chassis-mounted volume, tone, and sustain controls. Other nice touches include true-bypass switching, genuine Bakelite knobs, germanium transistors, and an epoxy enamel finish.

The Sweet is an old-school-style fuzz that isn't ashamed to hiss, sputter, and squawk. Pumped through a Marshall, it yields smooth, violin-type textures with a touch of roughness. The tone control has enough range to dial in full-on "Spirit in the Sky" rasp, and there's enough output on tap to bludgeon an amp. You can get very cool tones by using this box as a booster with just a smidgen of fuzz. And with its tried-and-true style of cacophony, The Sweet

could jump right in as a replacement for one of your rare vintage fuzzes.

Fulltone Distortion Pro

One of the first builders of boutique stompboxes, Michael Fuller set the standard for high-end pedals. His latest release, the Distortion Pro (\$219), is a unique design that features a rugged steel enclosure and a single PC board that bears an ultra-neat circuit. Two mini trim-pots are mounted inside the case for adjusting overall gain structure. What makes the Distortion Pro special, however, is that it packs not only volume and distortion knobs, but also the following exterior trim pots that let you really fine tune your tones:

- Resonance. Adjusts overall bass response.
- Voicing. A tone control that adds touches of distortion
- Saturation. Alters the dynamic response to simulate the effect of playing through a spongy amp.
- Highs. Adjusts overall treble response.

Even before you start tweaking the trim pots, however, the Distortion Pro sounds killer. The distortion knob delivers dynamic tones that range from Robben Ford-like chirp to heavier grind, and the output control can unleash amp-clobbering levels. With some fine-tuning, however, the Distortion Pro really flexes its muscles. In particular, the Saturation control allowed me

Most people
COME TO
Taylor
SAN DIEGO TO VISIT

SHAMU THE WHALE.

YOU'LL COME TO VISIT
BOB THE GUITAR MAKER.

Just visit an authorized Taylor dealer to try out the new Taylors. While you're there, you can enter to win a trip for two to San Diego (well, El Cajon, actually) to meet Bob Taylor and have a custom guitar built especially for you.



Find out
More— click on www.taylorguitars.com/builditwithbob
For complete contest rules, visit www.taylorguitars.com/builditwithbob, or see your authorized Taylor guitar dealer. Void where prohibited.

© 2002 Taylor Guitars • 1540 Galesburg Way • E. Corona, CA 92625 • 1996 Taylor® Taylor Guitars® and the Taylor Peghead® are registered trademarks

the previously unthinkable: Ram a wide-open distortion pedal into an unorgiving Fender Twin Reverb loaded with JBL speakers. By turning up the Saturation, I was able to morph the fierce attack into a creamy tone reminiscent of a low-wattage combo. Then, by tweaking the Voicing control, I could restore some of the bark and detail that was lost in the process. Amazing.

Like most distortion units, the Distortion Pro lets the sound of your guitar and amp really come through. No matter how much gain you use, there's no loss of tonal character and the sound cleans up startlingly well when you turn down your guitar. The Distortion Pro is an extremely versatile and musical distortion pedal.

Roger Mayer Voodoo-Boost

Having designed his first stompbox in 1964—and later creating the Octavia for Jimi Hendrix—Roger Mayer reigns as the elder statesman of guitar effects. The Voodoo-Boost (\$159) is a simple pedal with a very welcome feature—dual low-impedance outputs that preserve detail and sparkle when driving other amps and/or effects, as well as safeguard signal strength through long cable runs.

The Voodoo-Boost sports super-clean construction, a steel enclosure that houses a single PC board, and three controls (output, fatness, and gain). Although the output is sufficient to

kick an amp's front end into grind territory, I could have used more of a volume boost when playing a Strat or Tele. The fatness control is nicely voiced, adding punch and portliness to open-back combos, but it can't compensate for the sizzle that occurs when you run the pedal at high-gain settings. The best tones were elicited by combining low-gain settings with lots of output—a strategy that allows the character of your amp and guitar to shine through, as well as maintain clarity and string-to-string detail.

Menatone Top Boost in a Can

The Top Boost in a Can (\$225) aims to deliver the overdrive characteristics of the venerable Vox AC30—a tall order for a stompbox, as the complex overtones of this classic amp are some of the hardest to imitate. The TBIC's AC30-style controls are mounted to the aluminum chassis, and a single perforated board grips all of the circuit components. You get volume, gain, treble, bass knobs, and cut control that adds top-end when turned counter-clockwise. A killer feature for slicing through a band.

The TBIC produces more gain than you can shake a stick at, but it tends to sound splattery and unfocused at higher settings. There's also an abundance of output, although audible hiss makes the TBIC less suitable as a clean boost—even at low gain settings. Where the

TBIC thrives, however, is in front of a dark sounding, already clipping amplifier. Through a non-master Marshall, the TBIC's powerful EQ let me coax a "second" channel out of the amp. I dialed up a thick, beefy tone on the Marshall, then used the TBIC to deliver a slicing, medium-grind tone. When I turned down my guitar's volume—voilà!—a Vox-like clean tone with chime, clarity, and dynamic punch appeared. The TBIC isn't the easiest pedal to dial-in, but it's capable of giving a one-sound amp a real personality overhaul.

Contact Info

DOD, 8760 S. Sandy Pkwy, Sandy, UT 84070; (801) 566-8800; dod.com.

Frantone, 85 Wythe Ave., Brooklyn NY 11211; (718) 388-2160; frantone.com.

Fulltone, 4220 Glencoe Ave., Marina Del Rey, CA 90292; (310) 821-4500; fulltone.com.

Roger Mayer (dist. by North Star Audio), 1118 N. Mozart St., Chicago IL, 60622; (773) 782-9666; rogermayerusa.com

Menatone, menatone.com.

STEVE SMITH
FRANK GAMBALE
TOM COSTER
BARON BROWNE

vital information

show 'em where you live

This is the studio follow-up to "Where We Come From" which won the "Indie Award" for Contemporary Jazz Album of the year in 1999. Vital Information's music incorporates the earthy sounds of Tom Coster's (Santana) Hammond B3, Baron Browne's (Billy Cobham) funky Fender bass along with the virtuostic and soulful playing of guitarist Frank Gambale (Chick Corea Elektric Band) and the genre defying drumming of Steve Smith (Journey/Steps Ahead).

CALL TO ORDER
1-800-937-8943
24 HOURS A DAY



P.O. Box 10000, San Francisco, CA 94110

Mike Stern
VOICES

"3 time Grammy nominee Mike Stern's most inspired CD ever, and his first featuring vocalists. Terrific performances from all the musicians involved...Mike's guitar work is killing!"
-JazzTimes

Featuring a stunning lineup which includes Richard Bona, Michael Brecker, Vinnie Colaiuta, Dennie Chambers, Jim Beard and more

Voices nominated for 2002 Grammy Award Best Contemporary Jazz CD

Header Music Group © 2002 All Rights Reserved. 000202 Mike Stern Voices CD



EXTRAVAGANZA GIVEAWAY

Register to win at www.musicplayer.com

One Lucky Winner will win tons of great gear, along with the chance to meet and hear the sensational Lisa Loeb in concert.

**TOTAL VALUE
\$21,277.68!**



See the latest gear at www.peavey.com

Official Rules

NO PURCHASE NECESSARY

1. **To enter:** You may enter by printing your name and address on the official entry card or on a postcard and mailing it to Music Player/The Peavey Extravaganza Giveaway, P.O. Box 51025, Boulder, CO 80322-1825. Alternatively, you can enter online at [HTTP://www.musicplayer.com](http://www.musicplayer.com) beginning approximately April 9, 2002. Entries must be received by August 31, 2002. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any sweepstakes - related materials, late, lost, or misdirected mail or transmissions that are lost, fail to enter into the processing system or are processed or transmitted late.

2. **Systematic Drawing:** The winner will be drawn at random on or about September 30, 2002. Odds of

winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chance of winning a prize.

3. **Eligibility:** Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, creation or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a five limited multiple-choice skill testing question to be administered via telephone.

4. **Prizes:** Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby assigns to the use of his or her name and/or likeness by the Sponsor for advertising purposes without

LISA LOEB

CAKO
Pics

www.lisaioeb.com



● Peavey brings you a mountain of amps, loudspeakers, mics, instruments, outboard gear and accessories to make your next performance an Extravaganza! Included in this package is an exclusive, custom pink Wiggy signed by Lisa Loeb. And one lucky winner will also travel to see Lisa perform live. Don't delay. This is your chance to win a huge prize package from your friends at Peavey and the Music Player Group valued at \$21,277.68.

One lucky winner will receive:

(2) Q-Wave 2 - \$2,599.98 - The Q-Wave 2 consists of a 44XT™ 4" titanium diaphragm compression driver and a Pro Rider™ 15" woofer.

(2) Q-Wave 118 - \$1,799.98 - The Q-Wave 118 sub enclosure utilizes the Low Rider woofer allowing it to handle 1,800 Watts of program power!

(4) GPS 1500 - \$3,199.98 - A two-rack space power amp featuring 750 Watts RMS per channel, toroidal power transformers and dual variable-speed cooling fans.

Q231FX - \$449.99 - Dual channel (31 band), 1/3 octave filter sets, 20Hz to 20kHz equalization range, Constant Q filters, +12dB boost/-18 dB cut per band, and lots more.

Koamos - \$299.99 - The Koamos image enhancement system provides planet-rattling bass while simultaneously causing the vocals to stand out in the mix.

Feedback Fender - \$119.99 - The Feedback Fender will greatly reduce, or eliminate acoustic feedback in your sound system.

X/D 24 - \$249.99 - An electronic crossover that combines the latest in solid-state technology with the best of the analog world.

RQ 4324C - \$1,099.99 - A 24 channel, four-bus mixer featuring low noise XLR inputs, 3-band EQ w/sweepable mid-frequency & frequency variable low cut, 6 Aux sends and lots more!

Wiggy - \$1,099.99 - Peavey's collaboration with world-class guitarist Dweezil Zappa has produced a hot rod amp with hot rod features.

Wiggy 212 - \$549.99 - The Wiggy™ 212 features two 12" Sheffield® 1230 speakers, switchable stereo or mono operation, closed-back configuration and lots more.

BAM 210 - \$1,499.99 - This is Peavey's state of the art modeling bass amp. 350 Watts internal, 500 Watts external. Packed with features.

Cirrus Bass 4-String - \$2,499.99 - Beautiful exotic quilted maple body, "studio quiet" active electronics, and a neck through body have made this one of the most sought after basses in the world.

Limited ST Guitar - \$1,099.99 - Three pickup configurations with a wide choice of tonal combinations.

PVM 22 - \$189.99 - Dynamic cardioid microphone

that has greatly increased sensitivity over conventional microphones.

PVM 490 - \$299.99 - This microphone achieves optimum performance and accurate reproduction of almost any type of sound.

PVM 46 - \$199.99 - Dynamic hyper-cardioid microphone that is well suited for vocal and instrument.

PVM DMS-8 - \$499.99 - For the professional drummer who wants an all-in-one package drum microphone system. Perfect for use on stage or in the studio.

PCX U12 - \$519.99 - UHF true diversity single-channel handheld wireless system with frequency tracking and muting circuits, balanced and unbalanced outputs, RF and Audio signal level indicators, plus more!

Keyboard X-Stand - \$25.99 - Multi-position adjustable keyboard X stand in durable black finish.

(2) V-Base Mic Stand - \$79.99 - Unique V-Base mic stand with friction-type clutch assembly allows for easy one-hand height adjustment.

(2) Tripod Mic Stand with Boom - \$119.99 - Heavy duty, all metal, fully adjustable tripod mic stand with nylon leg mounts for longer product life.

8 Space Peavey Lite Flight Case - \$251.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

10 Space Peavey Lite Flight Case - \$283.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

(2) Deluxe Guitar Stand - \$38.78 - High quality black powder coated guitar stand with gooseneck shape upper support neck rest, retainer strap, and lockout legs.

Multi Cable Pack - \$407.23 - A variety of patch, speaker, mic and y cables to hook up all your gear.

(2) Concert Tickets - \$100.00 (Est. Retail Value) For Lisa Loeb show.

Travel Expenses - \$1,000.00 - For transportation to the concert.

For complete product information, go to: www.peavey.com

additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. These materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.

5. **Taxes:** Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and potential local and regional taxes apply.

6. **General:** Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash.

Prices shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to amend, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.

7. **Winner's List:** To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", The Peavey Extravaganza Giveaway, Music Player, 2900 Campus Drive, San Mateo, CA 94403, USA, by February 28, 2003.



**COOL
MOTHER
PLUCKER**

Copper-Flex Aluminum
Brazed & Contoured F-1 & X-1 Guitar Picks

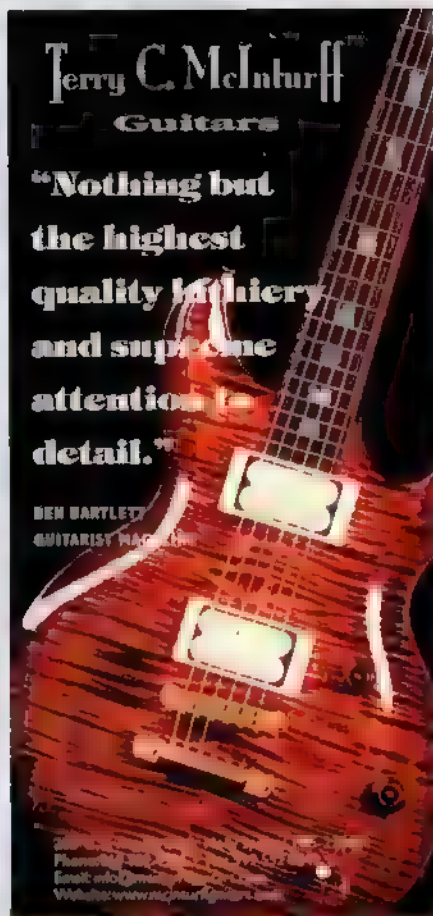
1-888-308-7771

WWW.ICE-PIX.COM

Terry C. McInturff
Guitars

"Nothing but
the highest
quality luthiery
and supreme
attention to
detail."

BEN BARTLEY
GUITARIST MAGAZINE



Phonetic: TERRY C. MINTURFF
Email: info@terrycinturff.com
Website: www.terrycinturff.com

**19 Reasons you'll want Grover's
NEW LOCKING machine heads
on your guitar...**



Reason #1:

Grover's new **self-locking** string post. This patented device is positive locking and the easiest to use that's available today. Just insert the string into the string post, then pull through and tune. There are no finer tuner's on the market, locking or otherwise.

Reasons #2 through #19:

The new 406 Series Locking Machine Heads have a 18:1 gear ratio. After introducing a 18:1 gear ratio on the Standard Rotomatic Machine Heads more than two years ago, we've now made it available on this new mini-locking machine. The high 18:1 ratio will give you precise fine tuning while the newly developed string post offers quick string installation. All this **PLUS** Grover's world famous quality!

Available at music stores everywhere in
chrome and gold finish, 3+3 or 6+3-line configurations.
Grover Musical Products, Inc.
3000 Kelley Avenue • Cleveland, Ohio 44111
music@grover.com

HEAROS®
High Quality Ear Products



**High Fidelity
HEAROS**
Experience the
ultimate in flat
response and
hear all highs and
lows. Use on stage
at concerts or just
jamming at home.



SuperHEAROS
With an amazing
30 decibels of
protection, our
award-winning
foam is known
worldwide for being
soft, effective and
A terrific value for
all musicians



Available at most retailers
including Guitar Center,
Sam Ash Music, Tower
Records, Musicland,
Mars Music and
Wherehouse Music.
Visit www.hearos.com or email info@dapworld.com

Break The Sound Barrier!



Quite Simply
The Most Advanced Pick
In the Universe

Freeman™
SST
Butterfly Pick

Call 888-888-9624
For A Free Sample

REDWOOD MUSIC CORP

Sandy, UT 84090
www.redwoodmusic.com

ALESSANDRO
HIGH-END PRODUCTS

**ALESSANDRO MUSIC SERIES
HEADPHONES by GRADO**
The Most Neutral And Musical Headphone
Available In The Music Industry

When mastering, tracking or playing along
to your favorite recordings, there are
no finer headphones available.

Upgrade your near-fields with headphones
that have better performance and detail
at a fraction of the cost

\$99 for the
Music Series One
\$299 for the
Music Series Two
As shown
\$699 for the
Music Series Pro



**"The best,
I love them"**
Eric Johnson

215 355 6424 • www.alessandro-products.com
25% Online Discount On Most Products

RIP IT UP!

As they create genres, smash myths, invent styles and make way for the future, the musicians in **RIP IT UP!** keep rock's fire of rebellion burning. From vintage rock & rollers to bands of the new wave, next wave and beyond, these iconoclasts crash the barriers of popular music. Weaving first-hand interviews with personal insights, this book gets to the heart and soul of rock & roll attitude with 20 rulebreakers, from Ike Turner to Talking Heads.

RIP IT UP!
Rock & Roll
Musicians



Softcover, 288 pages
40 photos, \$17.95
ISBN 0-87930-635-1

Available at fine book
and music stores every-
where. Or call toll free
(866) 222-5232

**Backbeat
Books**
(formerly Miller
Freeman Books)

6600 Silco Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294
• Fax: (408) 848-5784 • E-mail: backbeat@mlrbooks.com
• Web: www.backbeatbooks.com • Distributed to music stores by Hal
Leonard Corp., to bookstores by Publishers Group West. RUGP0108

Guitar Polish?!? Dr. Ducks Ax Wax!!! All U.S. Made

just ask...Guitar Center, Sam Ash Music, Albert Lee, Dick Dale, Larry Coryell, Roger McGuinn, John Sebastian, Joe Beck, Jimmy Bruno, Lee Sklar, Caesar Rosas, Elliot Easton, Banana, Jeff Watson, Bob Daisley, Rick Turner Guitars, James Goodall Guitars, Moonstone Guitars, Santa Cruz Guitar Co., Danelectro, WM Guitars, A&D Music, Rudys Music Stop, Normans Rare Guitars, Boogeman Music, Southpaw Guitars of Texas, McCabes Acoustic Guitar Shop, Wise Music, Sylvan Music, Guitars etc., L.A. Bass Exchange, Precision Guitar, House of Guitars, Guitar Shop of Wisc., Guitar Traditions, ProSound, Jim Williamson Music, Daves Guitar Shop, Crossroads Guitar Shop, Cotton Music, Santa Fe Guitar Works, Rainbow Sound, Mountain Music, Tims Guitar Workshop, Buffalo Bros. Guitars, Guitars on Broadway, Robert Zatzman Music, Foggy Mtn Music, Front Porch Music, Selah Music, City Guitar, Guitar Galleria, Muir Guitars, Northwest Music, W.T. Fity Music, Lone Wolf Guitars, Guitartville, Encore Music, more...or call for dealer nearest you.

Dealer Inquiries Welcomed !!!

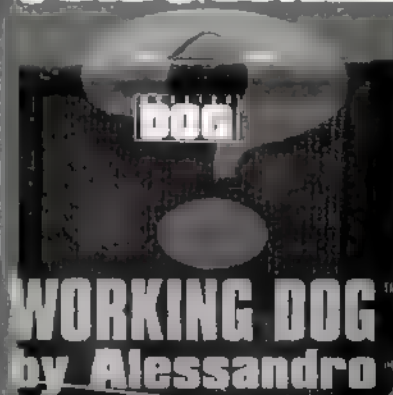
Ducks Deluxe

702-878-4948

www.ducksdeluxe.com



Why buy a REISSUE, when you can buy better than the ORIGINAL



Low-Cost, Lightweight, Head-Null Amps
from just \$300 - \$7400

215 355 6424

www.alessandro-products.com

SUSTAINIAC®

STEALTH™

SUSTAINERS FOR GUITARS

INTENSE, INFINITE FEEDBACK-
SUSTAIN OF STRING VIBRATIONS
with harmonic vibration control

A sustainer that is easy to install!

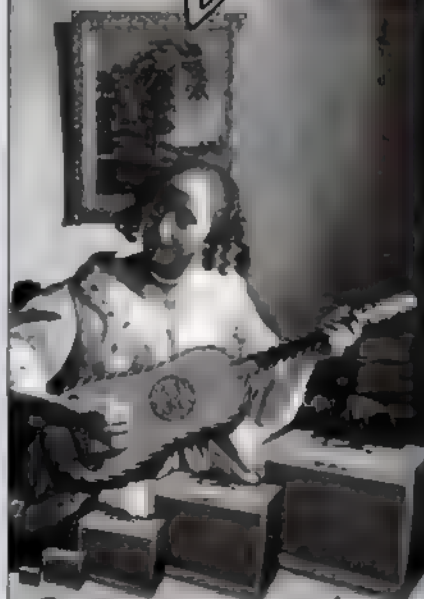
- Infinite sustain at any volume
- Change harmonics in mid-note
- Installs in most guitars with no new holes or routing required
- Can be installed with average electronic technical ability
- Runs on a single 9-volt battery

Maniac Music, Inc.
3937 Cranbrook Dr.
Indianapolis, IN 46240

THE SUSTAINER PIONEERS
SINCE 1987

email: sustain@indy.net
www.sustainiac.com
(317) 340-1161

Victoria Amp Co.



She waited 330 years for her
Victoria...Do you have that
kind of time??

Victoria Amp Co.

Ph. 630-369-3527
Fax 630-527-2221 www.victoriaamp.com

The Best Custom Pickups made



Lollar Guitars & Pickups

PO Box 2450 Vashon Wa. 98070

Phone 206 463 9838

www.lollarguitars.com

"The most consistently brilliant guitarist over the past 25 years." —DAVID GILMOUR

Feedback. Two-handed fretting. Modal scales. The voice box. Harmonics and whammy bar creating melody. Since the mid-1960s, Jeff Beck has pioneered definitive guitar effects and techniques, reinventing blues-rock, psychedelic rock, heavy metal, jazz-rock, and more along the way *Jeff Beck: Crazy Fingers* is the first biography of this notoriously reclusive guitar genius who still pushes musical boundaries today

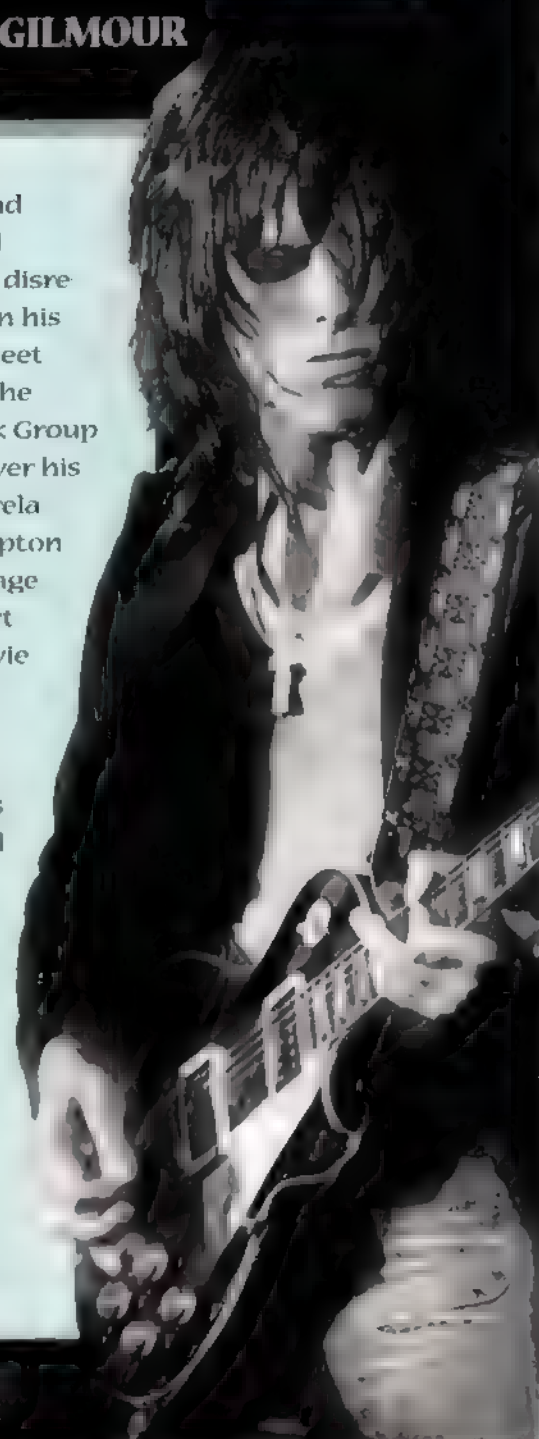
This enlightening book portrays Beck's trend-defying feats

against the musical landscape of the times, and explains his renowned disregard for convention—in his art and his life. You'll meet Beck before and with the Yardbirds, the Jeff Beck Group and beyond, and discover his musical and personal relationships with Eric Clapton, Jimi Hendrix, Jimmy Page, Buddy Guy, Rod Stewart, the Rolling Stones, Stevie Wonder, and countless other greats

Plus—you get details never before published about Jeff Beck's recordings, and the most accurate facts on his favored Fenders and other guitars. This compelling narrative also describes Beck's landmark instrumental work, passion for hot rods, love of animals and more

Softcover, 252 pages,
ISBN 0-87930-632-7, \$15.95

**Available at book and music stores everywhere.
Or call toll free (866) 222-5232.**



Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.
GP0104

 **Backbeat
Books**

6600 Silacci Way • Gilroy, CA 95020 USA
phone: toll free (866) 222-5232 or (408) 848-8294 • fax: (408) 848-5784
e-mail: backbeat@rushorder.com • web: www.backbeatbooks.com

Bench Tests

Clean Machine

G-Craft MK1H

By Art Thompson

It's practically ordained that any amplifier falling into the boutique category shall be based on either a tweed Fender Bassman, a Marshall plexi, or a Vox AC30. Though most boutique builders have also taken considerable liberties with the old designs, attempts to step out with an entirely new type of high-end tube amplifier have been few and far between.

Now Southern California-based G-Craft has entered the boutique market with an amplifier that is radically different from anything in its class. For starters, the MK1H 3-Band Opto

Snapshot

The G-Craft MK1H 3-Band Opto Compressor/Amplifier (head only—\$2,975 retail/\$2,695 street) is a unique, all-tube amplifier that incorporates such novel features as a low-voltage preamp, 3-band EQ with frequency-dependent optical compression, and a parallel, single-ended output stage that uses three 807 tubes.



Bench Tests

Clean Machine

Compressor/Amplifier (\$2,975; \$3,415 as tested with required custom cabinet—a combo version is available for \$3,295) utilizes a preamp that puts a mere 30 volts on the tube plates instead of the 200-plus volts found in most amps. According to G-Craft, low-voltage operation generates more even harmonics and allows for an extended frequency response. The MK1H's preamp uses two 6DJ-8 tubes—a twin triode once widely used in television receivers, and now often found in high-end hi-fi gear.

Next, there's the dynamic 3-band EQ. Designed especially for G-Craft by John G. Petersen of Tube-Tech (a Danish maker of esoteric studio gear), the tube-powered circuit (which uses three 12AT7s) offers independent variable optical compression for each frequency band. Corresponding LED meters indicate the amount of gain reduction being applied (-10dB maximum).

Output Oddities

With all that's going on upstream, it's not surprising that the MK1H's output section also has a few twists. The fun begins with a 12AX7 driver stage that offers three level settings: Quiet (for low-volume playing), Normal (for acoustic instruments), and Overdrive (for electric guitars). You can toggle between Normal and Overdrive using the front-panel switch, but to access all three modes you must connect a footswitch (or an effects processor's switching output) to the remote jack on the amp's rear panel.

The MK1H's muscle comes from a parallel single-ended output stage that uses three 807 tubes. The 807 is an audio/transmitter tube related to the workhorse 6L6, but capable of taking significantly more juice (up to 700 plate volts), thanks to its top-mounted high-voltage terminal.

The MK1H also uses a custom-wound 150Ω output transformer designed to drive—you guessed it—a custom Weber 15" 150Ω speaker housed in an optional semi-open-back cabinet with sound ports (\$440). G-Craft says that the primary advantage of using a high-impedance transformer/speaker

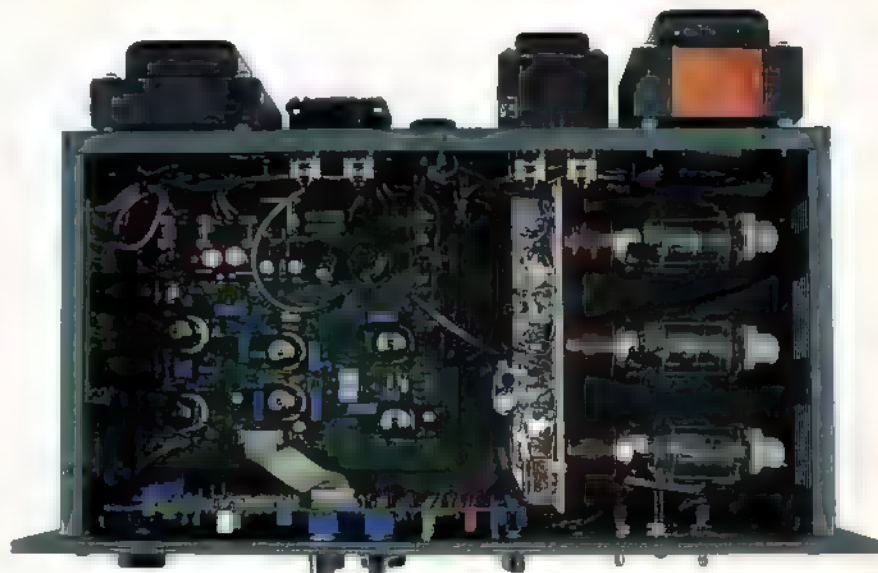
Joe Walsh on the MK1H

The brains behind the MK1 series belong to designer Brian Thompson and guitarist Joe Walsh—who is also a partner in G-Craft. Walsh kindly gave us some insights into the MK1's development, and how he's currently using it in the studio with the Eagles. —AT

"The idea for the MK1 came about after Brian and I were discussing why guitar amps are all so similar," explains Walsh. "They often have the same tubes, the same output impedances, the same speakers, and so on. We decided to try to build something really different, and I think we came up with a great musical-instrument amplifier."

"In my experience, most guitar amps only sound good with *guitar*, but you can use the MK1 with pedal steel, acoustic guitar, mandolin, or fiddle because it sounds so transparent. And having the ability to apply compression to certain parts of the frequency spectrum is great. I love playing my Gretsch 6120 through this amp. I use a lot of compression in the mids to keep the main force of the tone nicely limited, and sometimes I'll use a lot of low-end compression to avoid saturating the speaker—if a speaker is hit with too much bass, it can't reproduce the mids very well."

"I've been using the MK1H with a TC Electronic G-Force in the loop mainly to track rhythm parts. The MK1 doesn't have a definitive tone like a Marshall or a Vox, but the way it highlights the sound of your guitar and effects is really amazing."



The MK1H uses multiple PC boards but incorporates a lot of hand wiring as well. Note the 807 output tubes on the right side.

system is extended frequency response. The obvious downside is that the MK1H can't be used with any other speaker. A special cable

fitted with Speakon twist-lock connectors is included to ensure that only the correct speaker cabinet is plugged in.

The Ratings Game	Tone	Workmanship	Features	Vibe	Value
G-Craft MK1H	★★★★	★★★★★	★★★★	★★★★	★★★

The Rate-O-Meter: Dismal = ● —————> Excellent = ●●●●●

"Yeah, the electric guitar turned heads...

**but the bass guitar let you know the '50s
were over and music was going new places."**

-Marcus Miller

Introduced in 1951,
the **Fender Precision Bass**
transformed the sound of
popular music by the early '60s.
**How the Fender Bass
Changed the World**
by Bass Player's own **Jim Roberts**
is the first book to show you
how and why.

Weaving fine photography
throughout an engaging
narrative, this keepsake
reveals the true colors of
the Fender bass - as a
powerful agent of change
in the worlds of popular
music and popular culture.
This artistic, technological,
and historical "biography"

celebrates the instrument's
50th anniversary, and
salutes its revolutionary
impact in the hands of
James Jamerson, Carol
Kaye, Larry Graham, Jack
Bruce, John Entwistle,
Jaco Pastorius, Sting, and
other bass visionaries and
virtuosos past and present.

Available
at fine book and music stores
Everywhere

Or call toll free

1-866-222-5232



(formerly Miller Freeman Books)

Backbeat Books

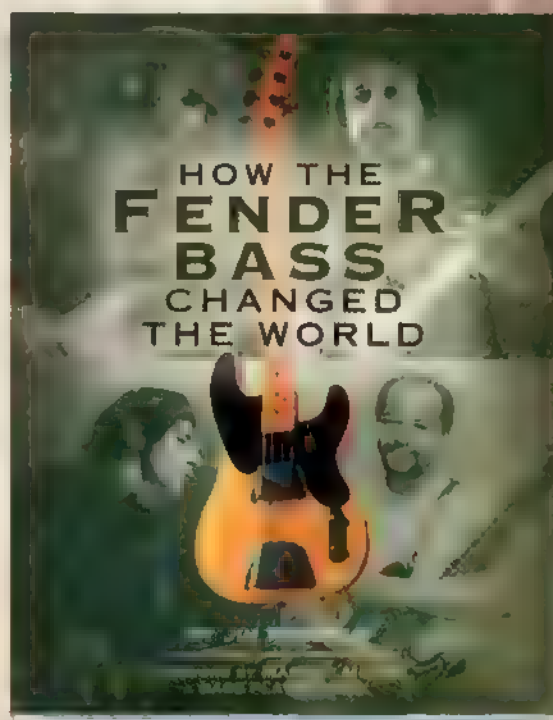
6600 Silaceo Way • Gilroy, CA 95020 USA

phone toll free: (866) 222-5232 or (408) 848-8294

fax: (408) 848-5784 • e-mail: backbeat@rushorder.com

web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.



Softcover, 208 pages, 100 color photos

ISBN 0-87930-630-0, \$27.95

GP0110

"You won't go wrong with this book."

—JOHN SCOFIELD



Reach new heights of creative musical achievement in soloing, comping, and technique with virtuoso guitarist Larry Coryell at your side. More than a method or exercise book, **Larry Coryell's Power Jazz Guitar** takes you deep inside the music to release the creativity that simmers between your ideas and your fretboard.

Available at book and music stores everywhere. Or call toll free (866) 222-5232.

Paperback with CD \$19.95 ISBN 0-87930-697-1



6600 Silace Way • Gilroy, CA 95020 USA
phone: toll free (866) 222-5232 or (408) 848-8294
fax: (408) 848-5784 • e-mail: backbeat@rushborder.com
web: www.backbeatbooks.com
Distributed to music stores by Hal Leonard Corp., to bookstores by Publishers Group West.

GP0205

Clean Machine

Construction

The MK1H's interior is super tidy with the components arranged on three PC boards, and the output-tube sockets mounted horizontally to a separate aluminum plate. A small fan keeps air moving around the preamp and EQ tubes, but it seems to have no significant cooling effect on the 807s. Curious. The ultra-smooth Bourns potentiometers are particularly hip, and their conductive plastic housings guarantee a long, noise-free life. Other details include gold-plated jacks, neatly routed wiring, and a complement of vintage Mullard, RCA, and Westinghouse tubes.

Tones

Designed to add minimal sonic coloration, the MK1H is capable of revealing tonal nuances from your instrument that you probably didn't even know existed. Our test guitars—which included a Fender Strat, a Hamer Archtop, and a PRS McCarty—all sounded exceptionally crisp and detailed through the MK1H. It also made our piezo-equipped Seagull flat-top sound a lot more natural than any acoustic amp we've run it through.

The MK1H is designed primarily for clean playing, and even maxing the volume control

in Overdrive mode elicits only a small amount of output-stage distortion. Running a distortion/overdrive stompbox into the MK1H's front end is one way to get some crunch, but such tones always sounded more clinical and direct than you'd expect from a typical tube amp. Picture running your fuzz straight into a mixer channel and you've got the idea. The MK1H is not a versatile tone machine—hi-fi zealots who abhor coloration will freak out over the amp, but players who also want a mean overdrive tone will be very disappointed.

The amp is best suited for studio work. Despite its 60-watt rating, the MK1H is not very loud, and cranking the gain imposes a less-than-wonderful grit to the amp's stellar clean timbre. If you want to use the MK1H onstage, plan to have it miked and the signal routed to both the house speakers and the stage monitors.

EQ Moves

The EQ section allows you to tweak the tone and dynamic response to suit your playing style. The passive bass and mid controls are well voiced, but, owing to the amp's extended frequency response, cranking the treble knob can unleash needle-like highs. The ability to selectively compress the bass, mid, and treble frequencies lets you manipulate the sound in myriad ways. For example, compressing just the bass

SLIDER
DUAL SHOULDER STRAP

SURE-LOCK

LM

RALPH MARLIN

LM PRODUCTS, Inc.
1325 Meridian Street • Anderson, Indiana 46016 USA
800-876-7851 • 765-443-3802 • email: lmprod@indy.net • Internet: www.lmproducts.com

THIS IS NEAL AFTER 1,237 HOURS OF SEARCHING FOR ONLINE LESSONS, EXCELLENT TABLATURE AND CD-QUALITY AUDIO. IF YOU'RE RUNNING INTO THE SAME WALL NEAL RAN INTO, YOUR SHIP'S COME IN.

Over 800 Blues, Rock, Jazz & Country lessons now just a click away.

Guitar Player and TrueFire.com invite you to take advantage of a **FREE** membership to access the premiere, and largest, online collection of guitar and bass lessons.

- Authored by top artists and educators
- Featuring audio and tablature
- Covers technique, improvisation, rhythm and theory
- Killer jam tracks to solo over

Join today and get \$10 worth of TrueFire Cash!

Hear it. Feel it. Play it.
www.guitarplayer.truefire.com



Ignited we stand

frequencies elicits a tone that's effervescent on top, yet tight and controlled on the bottom. Squashing the treble or mid bands adds subtle sustain to those frequencies, allowing them to sound more present in a mix.

The high-end tonal sculpting also enhances the clarity and sparkle of signal processors plugged into the MK1H's effects loop. And adding compression to various parts of the frequency spectrum further improves the richness of delays, reverbs, and modulation effects.

What's Up, Doc?

More than guitar amp, the MK1H is a sophisticated, hi-fi compressor/preamp that delivers the clarity and sonic detail of a high-end studio mixer. It's awfully expensive for doing one thing extremely well, but if you're looking for an amp that will translate the sound of your guitar as accurately as possible, nothing beats the MK1H—it's truly in a league of its own.

Contact Info

G-Craft Inc., Box 2002, Ventura, CA
93001; (805) 933-9119; gcrafton-
line.com.

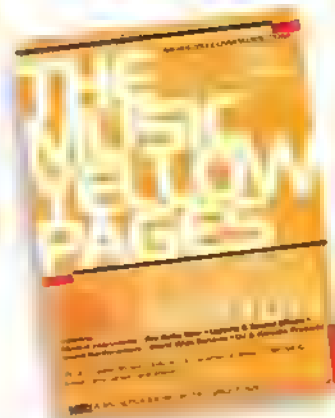
Just Released:

MUSIC YELLOW PAGES... 2002 EDITION

The #1 Industry Resource

GUITAR PLAYER SPECIAL
Only \$9.99 - a \$24.95 Value

- Available in print or on CD-ROM
- 40,000 listings of every major manufacturer, wholesaler, distributor and nationwide dealer. Featuring Musical Instruments, Pro Audio Gear, Sound Reinforcement, Lighting, DJ Products and Worldwide services.



3 Easy Ways to Order

- Online: MusicYellowPages.com/UEM
- Toll free: (800) 357-8776
- Fax: (516) 538-9429

3 Great Choices

- Super Saver Combo: CD & Print Edition: \$14.95
- The 2002 CD-ROM Edition: \$9.99
- The 2002 Print Edition: \$9.99

Fax Orders: Please select a choice and fax mailing and credit card information on a separate page to: (516) 538-9429

All orders include Free shipping in continental U.S. \$6.00 for all other orders.



EXPERIENCE IS THE BEST TEACHER

MUSICTECH COLLEGE'S
Experiential Music
Mentoring Education -
emme™ - is our dynamic
process linking students
with working professionals.
emme™ is the bridge
from passion to profession.
Experience is the best
teacher. *Experience*
Musictech College.



MUSICTECH COLLEGE

19 Exchange Street East
Saint Paul, Minnesota 55101

Nationally recognized faculty
Approved by the National Association
of Schools of Music

651.291.0177 800.594.9500
www.musictech.com

MusicTech & Musictech College are protected trademarks.

PedalPad™

"THE PLAYER'S PEDALBOARD"

ORDER ONLINE AT www.pedalpad.com



RM-10
PUREVOLT
POWER SUPPLY
3 RACK SPACES
FACTORY DIRECT
\$349.00



JP-10
PUREVOLT
POWER SUPPLY
FACTORY DIRECT
\$299.00






WWW.PEDALPAD.COM

MKS PROFESSIONAL STAGE PRODUCTS, INC. 5610 S. TOPEKA BLVD., SUITE C
TOPEKA, KS 66609 (785) 862-4723




50 Years of the Gibson Les Paul

In 1952, the Gibson Company faced a dilemma: Compete with Fender's solidbody electrics, or stick with the acoustics and electric-acoustics?

50 Years of the Gibson Les Paul tells the story of Gibson's historic decision, the involvement of top guitarist Les Paul, and the growth of a guitar icon throughout mesmerizing change in music and pop culture.

Richly illustrated like its sister volume *50 Years of Fender*—which *Guitar Player* says has "drool-inducing images"—the book portrays all the gorgeous Gibson Les Pauls: the sunburst Standard, high-end Custom, control-laden Recording, hollow-bodied Signature, and many more.

This 50-year chronicle also spotlights the revised Historic Collection reissues, such as the 1952 Goldtop and 1959 Flametop, and provides a detailed listing of models through 2001. Plus—a section on the Gibson Custom Shop reveals what's behind flashy new signature Les Pauls made for rockers like Peter Frampton and Jimmy Page.



Softcover 144 pages, 200 color photos
ISBN 0 87930 111 6, \$22.95

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.



6600 Silacci Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294 • Fax: (408) 848-5784
• E-mail: backbeat@rushorder.com • Web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

Power Preamp

Rocktron Prophecy

By Matt Blackett

Some people love to immerse themselves in minute details, and others just want to cut to the chase. These differing philosophies have been reflected in music gear for a long time. Certain digital reverbs, for example, let you determine the size and shape of the room, the composition of the floor and walls, whether the room contained furniture, and so on, while other units only allow you to select between preset 1 and preset 2.

The Rocktron Prophecy

(\$1,799) lives in both of these worlds. The preamp/multi-effector provides unprecedented depth and flexibility in some areas, and almost none in others. To study the dual nature of the Prophecy, I plugged the preamp into a Mesa/Boogie Simul-Class 2:Ninety power amp and a Marshall 4x12 with Celestion Vintage 30s. Test guitars included a Fender Strat, a Gibson Les Paul, a Hamer Standard (loaded with a DiMarzio Bluesbucker P-90-style pickup), and a Duncan-equipped Dean EVO. I also did

Snapshot

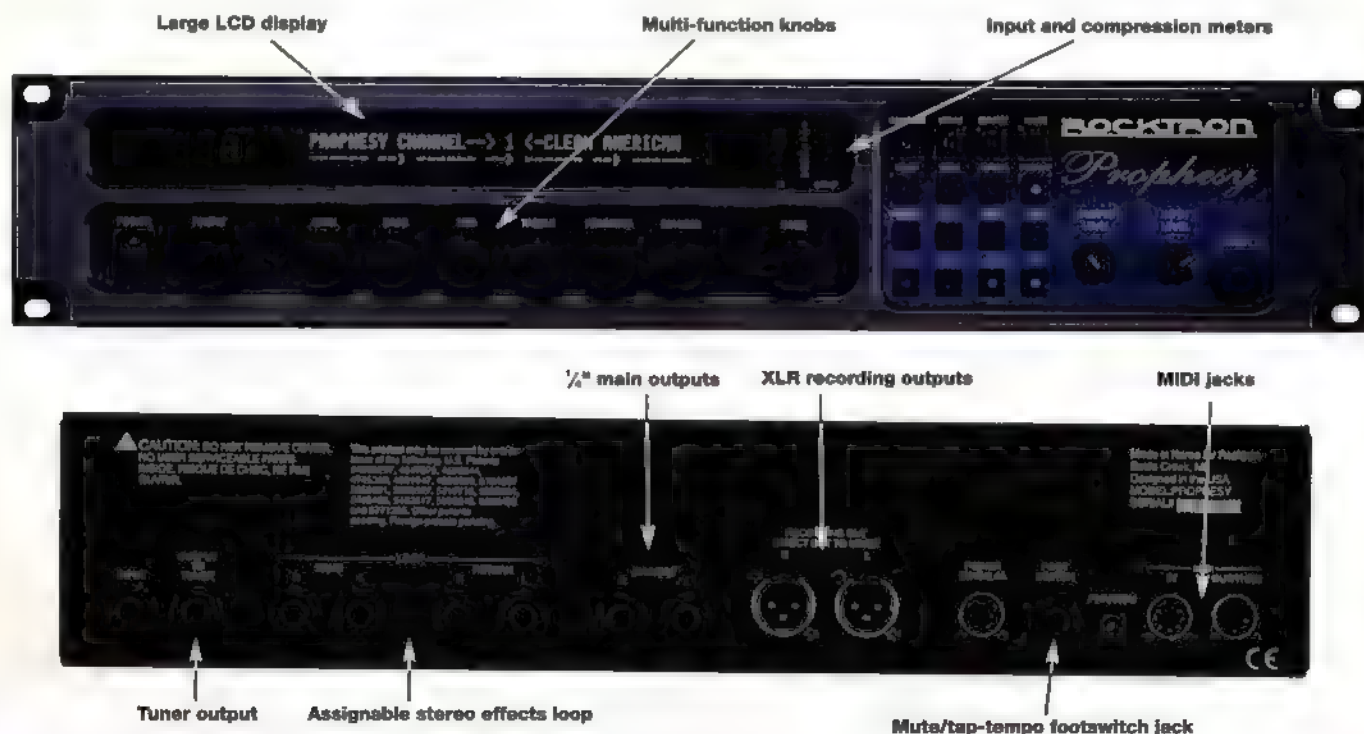
The Prophecy (\$1,799 retail/\$1,399 street) is a 2U, four-channel guitar preamp with highly programmable effects, a flexible routing scheme, and a tremendous amount of real-time parameter control. Boasting a dual 24-bit, 66MHz DSP engine (that can crank out 130 million instructions per second), the Prophecy is the flagship of Rocktron's guitar processor line.

some direct recording to a Roland VS-880.

The Basics

The Prophecy gives you four amp models—Clean American, Texas Blues, Vintage British, and Mega Drive—based on Bruce Egnater designs. You also get ten effects: ducker delay, reverb, tremolo, chorus, flanger, phaser, compressor, wah, pitch shift, and a rotary speaker simulator. The 127 presets can be overwritten by the user, and effects chains can be configured in any order you want.

The back-panel I/O includes an additional 1/4" input, a stereo effects loop, a footswitch jack, MIDI connections, and main



Bench Tests

Power Preamp

and recording outputs. There are no digital outputs—which is a bit of a drag at a time when more and more affordable digital mixers and hard-disk recorders are hitting the market.

The Amp Attack

Each of the Prophecy's four

amp models feels great and sounds awesome. Clean sounds are punchy and ringy, and the dirty tones have a ton of detail and feed back very musically. Humbuckers and single-coils alike maintained all their character no matter how much I cranked the gain.

Dialing in amp sounds can be as simple, or as complicated, as

Kissing Cousins

T.C. Electronic G-Force: \$1,795 retail/\$1,449 street (reviewed Feb. '98)

Lexicon MPXG2: \$1,499 retail/\$1,349 street (reviewed Apr. '99)

Roland GP-100: \$995 retail/\$809 street

Line 6 Pod Pro: \$899 retail/\$599 street (reviewed Feb. '01)

you desire. The straightforward method is to just make gain, tone, and volume tweaks with the front-panel knobs. However, a powerful, multilayered EQ section (with 14dB of boost or cut available) lets you shape the amp tones in numerous ways. You get 2-band, semi-parametric *pre* EQ (for shaping the input signal before it hits

the preamp stage), dedicated 4-band EQ for each amp model, 2-band semi-parametric post-distortion EQ, and a 2-band global EQ for brightening or beefing up *all* of your presets. Although it may seem like overkill, the varied EQ sections make it possible to radically alter the Prophecy's basic amp sounds.

Contact Info

Rocktron (a division of GHS Corp.), 2813 Wilber Ave., Battle Creek, MI 48307; (248) 601-7625; rocktron.com.

The Ratings Game

Rocktron Prophecy

Sounds

★★★★

Flexibility

★★★★

Programmability

★★★★

Ease of Use

★★★

Value

★★★

The Rate-O-Meter: Dismal = ♥

Excellent = ♥♥♥♥♥

1200 Marshall St Shreveport, LA 71101

www.SHREVE AUDIO.com

Trade in your old gear!!! 800.214.9222 Hottest Deals, Guaranteed!!!

AKAI DPS 12 v2
Starting at \$499

Now with FREE 4 GB HD!

Call us at 1-800-214-9222 for all of your vintage guitar and amp needs!

SAMICK
Beautiful Guitars in stock and ready to rock!!!

HJ650

Danelectro

59-DC

Parker
GUITARS

Fly Classic

We now have all Gibson and Epiphone Models in stock!!!

Gibson

Les Paul Gothic

Epiphone

Supernova

BEHRINGER
Blue Devil GX 112!
A compact power station with a devil may care attitude!

Call for best price!

BOSS
JS-5 JamStation
Practice, write, or jam with this simple, super-cool unit!

Boss
pedals at the LOWEST PRICES!

Roland
GT-6
The ultimate multiple effects unit!

Fender

CROWN
ULTIMATE

CELESTION

Marshall

KORG

ProSonic

MACKIE

Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors. Visa, MasterCard, AmEx, Discover accepted

The Inside Connection music magazine and T.L.C. Productions proudly present

The Indie Sessions™

2002 Series

New York City, NY - August 17th • Nashville, TN - August 24th • Los Angeles, CA - September 7th

The Indie Sessions is a one day networking extravaganza created to bring together all sectors of the music industry. From the packed aisles of the vendor area, to the exclusive conference sessions covering all the latest issues, to the after hours networking party, The Indie Sessions is sure to generate success for every attendee.

Who are the speakers at The Indie Sessions?

The Indie Sessions invites only the most reputable, experienced executives currently working in the music industry to participate as speakers and panelists. Speakers from last years event included executives from Artemis, Jive, TVT, Atlantic, Epic, MCA, Bad Boy, Decca, Loud, Columbia, DreamWorks, Universal, Elektra, plus many others

Your ticket includes...

- An all access badge to the keynote speeches, presentations, industry panels, debates and access to the vendor area.
- A 2002 Indie Sessions T-shirt.
- A 2002 Indie Sessions event directory, which will include a list of the day's events, sponsor information and various discounts from music retailers.
- First 50 ticket holders per event will receive a free A&R listening session. During this session, an A&R executive from a record label will discuss and critique your music.
- Free snacks and beverages throughout the day's events.
- All access to the after hours networking party, which will include networking opportunities with executives, sponsors and attendees.
- Discount pass for dinner.
- Goody bags with sponsor information, prizes and discounts.
- A chance to win over \$25,000 worth of giveaways.
- Detailed biographies on each speaker.
- Discounted hotel and airfare information.

Sponsored by:

Dave Markley

 SENNHEISER

 SANTITAS

**FOR TICKET AND
SPONSORSHIP
INFORMATION,
CALL NOW!!**

631.981.8231

COREY CHRISTIANSEN

Great Guitarist!
Mel Bay Writer!

MEL BAY PUBLICATIONS, INC.
1-800-8-MEL BAY (1-800-883-5229) • FAX (636) 257-5062
Visit us on the Web at www.melbay.com
E-mail us at email@melbay.com

Power Preamp

Effects Action

The Prophecy's effects section is a many splendored thing. It contains a pre-effect slot for patching effects that typically come before any gain stages, such as compression, wah, or even chorus, flange, and delay. Then there are three post-effect slots where you can stick your modulation, delay, rotary, and reverb effects (which most often find themselves post distortion). If you still need more signal-processing power, the Prophecy also features a stereo effects loop that can be programmed into any patch at any point in the signal chain. This is a handy feature if you want to use the Prophecy to control another processor via MIDI, but it also rules if you just want to slap your favorite fuzzbox on a program.

There are lots of options, for sure, and navigating the effect menus often entails some user-unfriendliness. Let's look at adding some delay to a dry crunch tone, for example. Logic would dictate you press the button marked Delay. But rather than hearing a nice echo, the Prophecy greets you with a screen that reads "This effect has not been assigned." You might say to yourself, "Hey, I just assigned it by hitting the Delay button." Wrong. To add delay (or chorus, reverb, etc.), you must scroll through *nine* menu pages until you get to the first post-effect page where your delay will ultimately sit in the signal chain. That's a lot of steps to execute a relatively simple command.

Programming difficulties aside, the phaser and rotary-speaker sounds are thick, chewy, and dimensional, and the wah sounds amazingly vocal—particularly in auto-wah mode. The reverb and chorus effects sound rather cold, however, and the pitch shift seems less refined than offerings from other devices. There are also two conceptual head scratchers: You get five different reverb types, but no spring simulation, and there's only *one* delay offered. In fairness, there are a ton of parameters for the delay—including high-frequency damping and ducking—but I would have appreciated reverse delay and ping-pong options.

Though the Prophecy is a very quiet and clean-sounding processor—even on high-gain settings—a digital model of Rocktron's Hush noise reduction is included. Simple to operate and available on any preset, it's the smoothest noise reduction I've ever used. Even when set to extremes, there was no audible noise-gate chatter. Well done!

For the Control Freaks

The Prophecy gives you plenty of programmable parameters, but it doesn't stop there. Once you write a patch, you can also control up to eight parameters in *real time* with an expres-

sion pedal. And that's not all—the Prophecy includes an ADSR (attack/decay/sustain/release) function that lets you control any parameter via your pick attack. This gives rise to cool auto-wah sounds (as well as triggered flanges that change level or rate based on how hard you hit the string) but it's capable of much, much more. I was able to set up a tremolo patch where the initial chord or note had no trem at all—preserving the transient attack—but as it sustained, the trem would start to flutter in for a dreamy, random effect. I could also vary the speed of the rotary-speaker simulation with my picking, or have a wash of reverb come in only on soft passages.

Although you have to negotiate a bunch of different menu pages to activate ADSR, it's an incredibly musical application that is very different from the usual expression-pedal tricks. You could do some groundbreaking stuff with this killer function!

Studio Grooves

Although the manual says the Prophecy's speaker simulation is only available on the XLR outputs, it can also be applied to the 1/4" main outputs. That's a good thing, because my Roland VS-880 recorder only has 1/4" and S/PDIF inputs. Here's where it would have been nice to have digital outputs on the Prophecy. However, the sound quality through the 1/4" outs was excellent.

The cabinet emulation lets you choose between 8", 10", 12", 15" and full-range speakers—as well as Reactance (the interaction between speaker and cabinet to simulate the response of open- and closed-back cabs) and variable mic placement simulations. The speaker emulations are subtle, but the Reactance and modeled mic positions can drastically thin or thicken tones.

Prophecy Fulfilled?

From a pure processing standpoint, the Prophecy is a tremendously powerful tone-shaping tool. But whether it finds its way into your rig will depend upon what you need it to do, and how adept you are at programming.

I've been working with rack processors since the '80s, and I'm one of those guitarists who *lives* for tweaking. However, I was aggravated by how difficult the Prophecy made it to program and assign effects. Working with the device would have been more enjoyable if it didn't force me to do so much leg work. (When I hit a delay button, I want to immediately hear a delay.) Also, the lack of a S/PDIF output would keep me from incorporating the unit into my home studio.

Still, if you're a player who yearns for *extreme* real-time control—and are willing to invest the programming time to get it—my prediction is you'll go nuts over the Prophecy.

What else do you need?

EQ • Noise Gate • Compressor • Reverb • Delay • Distortion • Auto Wah • Flanger • Phaser • Tremolo • Pitch Bender • LFO • Arpeggiator • Sequencer • Mixer • Amp Simulator • Cabinet Emulation • Speaker Simulation • Mic Placement • Reactance • ADSR • and more

Auto Dist LED
Anti Feedback SW
Phantom power (incl. with real balanced XLR)
Master Volume
Mag. Para Blender
Microphone Pader
4 Band Equalizer

Model: HT-TBL

www.artecsound.com
THE DREAM OF ACOUSTOPIA

ARTEC SOUND ELECTRONICS CO.
100 MILLION OF ACOUSTOPIA

DEERING
The Great American Banjo

BELA FLECK

The Crossfire Electric banjo

Bela Fleck performs with a Deering 6-string banjo, played like a guitar, and The Crossfire, Patented Electric Banjo.

If you appreciate owning the finest banjo money can buy, a Deering banjo is your best choice.

DEERING
Quality Banjos
Dept. 7, 3733 Kenora Dr.,
Spring Valley, CA 91977
Free Catalog
Call (800) 845-7791
Deering, America's Favorite Banjo
www.deeringbanjos.com

Build the Guitar of Your Dreams...

TONERWOODS

PROFESSIONAL TOOLS & SUPPLIES
SOLIDWOOD WOODS
HANDMADE GUITARS
ELECTRONICS & VIDEO
EXPERIENCED STAFF

Luthiers Mercantile International, Inc.
—Complete Supplies for the Stringed Instrument Maker—

CALL FOR A FREE CATALOG
1-800-477-4437
lmi@lmi.com

*Covered (Maple, Mahogany, etc.) guitars • Custom guitars • Electric guitars

the **SHUBB** deluxe

Everything the original Shubb Capos and more!

\$24.95

Ask at your favorite music store or contact:
Shubb Capos • 707-876-3001
info@shubb.com
www.shubb.com

GUITAR HEADQUARTERS

THE LARGEST INVENTORY IN THE U.S.A.!

Washburn
Dime
3330B
'689"
List: \$1129.99

Gibson
"Gothic"
Explorer
'999"
List: \$1922.00

Ibanez
AX-220
'369"
List: \$499.00

PRS
Santana SE
'449"
List: \$739.99

PRS
Single
Cutaway
CALL!
For Lowest Price

PRS
McCarty
CALL!
For Lowest Price

Musloman
Axis
CALL!
For Lowest Price

Fender
Iron
Maiden Strat
'799"
List: \$1139.99

Fender
48th St. Custom Strat
'399"
List: \$669.99

Fender
70's Strat
'609"
List: \$669.99

Ibanez
RG-170
'269"
List: \$369.00

Ibanez
RG-270
'369"
List: \$529.00

Ibanez
S-370
'449"
List: \$579.99

Ibanez
RG-42BP
'599"
List: \$799.00

Ibanez
S-370
DXGM
'489"
List: \$649.99

ESP
Viper 301
'459"
List: \$649.99

ESP
Viper 301
'629"
List: \$899.99

ESP
F-200
'519"
List: \$699.99

ESP
MH-301
'629"
List: \$899.99

Epiphone
56 L.P.
Reissue
'579"
List: \$949.99

Epiphone
Wildcat
'479"
List: \$799.99

Fender
Paisley Tele
'499"
List: \$659.99

Fender
Blues Flower Tele
'499"
List: \$659.99

Fender
Am. Deluxe Tele
'1189"
List: \$1699.99

Fender
Vintage '62 Jaguar
'1299"
List: \$1849.99

Fender
Danny Gatton Tele
'2699"
List: \$3779.99

Gibson
LP Blk. Dbl. Cutaway
'1499"
List: \$2289.00

Gibson
SG Special
'799"
List: \$1229.99

Gibson
1960 SG
Les Paul Custom
'3209"
List: \$2561.00

Gibson
1961 NII
Reissue w/Maestro
'1749"
List: \$2439.99

Epiphone
Zephyr
Blues Deluxe
'959"
List: \$1599.99

Epiphone
Poly V
'299"
List: \$799.00
Save \$509.99

Epiphone
Poly X
'299"
List: \$799.00
Save \$509.99

G&L
ASAT
'1189"
List: \$1460.00

G&L
Commence
'1189"
List: \$1500.00

Squier
Strat Pack
'279"
List: \$349.99

SPECIAL PURCHASE!
When You Buy!
Gibson Special Plus Tele
'1699"
List: \$2099.99

Samash.com

**GET OUR 164 PAGE FULL-COLOR CATALOG
1 YEAR FREE SUBSCRIPTION!**

**Be sure to visit our website for the best deals in
Keyboards • Drums • Pro Audio • Software**

**1-800-4-SAMASH
www.samash.com**

LINE

Line 6 Vetta Head
1599
 List: \$2399.99

Line 6 Echo Pro Studio Delay Modeler
499
 List: \$699.99

INCREDIBLE!
AMPS & EFFECTS!

Fender Acoustasonic
314
 List: \$449.00

Fender Cyber Deluxe
699
 List: \$899.00

Fender Champion 30
219
 List: \$299.00

Fender Ibanez TB50R
249
 List: \$329.99

Tech 21 New York City
749
 List: \$995.00

Zoom 505 MKII
69
 List: \$159.99

Digitech Whammy
214
 List: \$249.95

Budda Phatman Tube Distortion
259
 List: \$289.99

MXR Distortion
64
 List: \$115.00

Dunlop Boss FM-10 V-WAH
139
 List: \$199.00

Boss CE-20 Chorus Ensemble
179
 List: \$249.50

Line 6 Guitar Port
169
 List: \$229.99

SPECIAL PURCHASE!

Zoom GM-200 Amp Modeler
49
 List: \$259.99

Korg PX4
199
 List: \$250.00

Epiphone EM-10 Player Pack
139
 List: \$209.99

Package includes:
 Hip Bag - Tuner & Strap

SUPER VALUE!

RED HOT DEAL!
NO PAYMENTS! INTEREST!
FOR 12 MONTHS
ON ANY ON-LINE PURCHASE!

want a FREE catalog?
 Call 1-800-4-SAMASH or log on to www.samash.com

We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES / 60 DAYS

OPEN 24 hours 7 days

Be sure to enter our on line contest to win great gear!

AMAZING ACOUSTIC DEALS!

Yamaha OPX8700
499
 List: \$699.99

Ibanez AEG10
289
 List: \$419.50

Ibanez TCY10
199
 List: \$299.00

Gibson J-45VS
2299
 List: \$3499.00

Gibson SJ200
3999
 List: \$5999.00

Ovation AE28
199
 List: \$429.00

Takamine EC1325C
799
 List: \$1150.00

Ovation Celebrity Deluxe
549
 List: \$849.50

Washburn M3-CI
439
 List: \$599.00

Yamaha F310
219
 List: \$329.00

samash.com

The on-line musical instrument megastore!

1-800-4-SAMASH • www.samash.com

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide

Mention Code **GPSDP** When Ordering!

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4300 for more information. If balance on these purchases is paid in full before the expiration of the 12 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Default Rate of 24.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. See our website www.samash.com for complete details. Offer expires 6/7/2002. Sam Ash is not responsible for any typographical errors or incorrect photos.

6TH ANNUAL

The John Lennon

SONGWRITING CONTEST



Categories

Rock World
Gospel/Inspirational
Hip-Hop Children's
Electronic Pop Folk
Rhythm & Blues Jazz
Country Latin

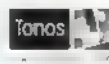
Awards and Prizes

Grand Prize Winners In Each Category
\$20,000 for "Song of the Year" courtesy of Maxell
\$60,000 in EMI Music Publishing Contracts
\$60,000 in Yamaha Project Studio Equipment
Over \$200,000 in Cash Awards and Prizes
A Total of 120 Winners!

Sponsored by:

YAMAHA

maxell



GuitarPlayer

to ENTER your original song(s) fill out this application and...just imagine

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE () _____ AGE _____
EMAIL _____
SONG TITLE _____
CHECK ONE: ☐ LYRICS INCLUDED ☐ INSTRUMENTAL COMPOSITION
CIRCLE ONE (IF PAYING BY CREDIT CARD): VISA MASTERCARD
CARD # _____
EXP. _____ SIGNATURE _____

Make your check or money order for \$30.00 per song payable to:
John Lennon Songwriting Contest

Check one category only

☐ rock ☐ world ☐ gospel/inspirational ☐ children's
☐ electronic ☐ pop ☐ folk ☐ r&b
☐ jazz ☐ country ☐ latin ☐ hip-hop

www.jlsc.com

Mail your entry to: **John Lennon Songwriting Contest**
420 Frelinghuysen Avenue Suite #100
Newark, NJ 07114

Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2002.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1 Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through major national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.

- 2 Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, a \$5,000 advance from EMI Music Publishing, and a \$99.95 TonosPRO Membership. One (1) Grand Prize Winner will receive \$20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000 and a \$29.95 TonosPRO Membership. Seventy-two (72) Runners-up will receive \$100 from Guitar Center Stores.
- 3 Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
- 4 Winners will be chosen by a select panel of judges comprised of noted songwriters, producers, and music industry professionals. Songs will be judged based upon melody, composition, and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song; division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
- 5 Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners' names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
- 6 Winners will be determined by January 15, 2003, after which each entrant will receive a list of winners in the mail. CDs, Cassettes and lyrics will not be returned.

I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE _____

DATE _____

Bench Tests

Bizarre Beauty

Burns Steer

By Michael Molenda

Looking like a weapon from The Rock's *Scorpion King* flick that was forged by a team of set designers from *Mad Max* and *Frankenstein*, the Burns Steer (\$730) ain't exactly a supermodel. In fact, upon spying the guitar in my office, some staffers immediately started bagging on the poor thing, and laughed outright at the green band on the back of its neck. (Some said it looked like the spray-painted racing stripe on a Soapbox Derby racer, while others likened the finish to the hue of cheap maracas found in Tijuana tourist traps.) But the slamfests stopped as soon as an editor picked up the Steer and started playing. In true *Beauty and the Beast* fashion, once a player got to know the Steer, it was hard not to fall in love with it.

The Beef

The Steer's soundhole gives the impression it's a semi-hollowbody, but that's a bit of a psyche out. Excepting two very tiny chambers at the top and bottom

Snapshot

The Burns Steer
(\$730 retail/

\$460 street) delivers awesome tonal diversity and melt-in-your-hands playability. This wacky looking wonder wins an Editors' Pick Award.



Bench Tests

Bizarre Beauty

of the soundhole, the guitar is a particularly *solid* solidbody. All the controls are battened-down tighter than F-18s on a storm-

tossed aircraft carrier, and the instrument's overall heft ensures it could exit unscathed from a Saturday night bar fight. The moderately polished, jumbo frets are well seated into the neck, but the

Kissing Cousins

Carvin AE185. \$799 direct price (reviewed Jan. '99)

Cort Jim Triggs TRG Chamber: \$350 retail/\$238 street

Fender '72 Telecaster Thinline: \$899 retail/\$629 street

Hamer DuoTone: \$799 retail/\$579 street

Contact Info

Burns USA, Box 269, Bethel, CT 06801; (866) 677-0056; burnsusa.com.

neck-to-body joint has a big gap on the treble side. The review model—which was not set up by the distributor because GP asked to get one of the very first Steers that arrived in the States—also exhibited some cosmetic scratches and sloppy paint inside the soundhole cavity. (Burns states these blemishes will not appear on retail models.) The string

guides on the earwig-shaped headstock are merely decorative

Ride 'em!

The Steer has an extremely seductive feel, and its playability always makes a huge impression on whoever picks it up. The neck invites speedy riffing, funky chunking, punk chording, stratospheric bends, and every

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Burns Steer 	★★★★★	★★★★★	★★★	★★★★	★★★★★	★★★★★

The Rate-O-Meter. Dismal = ♥ —————> Excellent = ★★★★★

Rock Star Rule Number 1: Never Get Too Wrapped Up In Your Work



Experimenting with effects is key to making great music. But you should never let your effects control you. Too many cords connected to too many pedals can cause you nothing but trouble and frustration.

That's why Furman Sound created the *SPB-8*, the first-of-its-kind stereo pedal board. It is designed to hold up to eight pedal effects or boxes in place on a Velcro surface, and features tough metal construction that stands up to the rigors of the road. What's more is that the *SPB-8* uses Furman signature power conditioning, with two levels of surge and short-circuit protection, as well as RF and EMI filtering. Each DC output is protected, so if one pedal goes out, your others continue to function.



You get all of this for just under \$400 - once again, Furman comes through with just the thing for creating music with the greatest of ease. And by getting all of those extra cords out of the way, the *SPB-8* will also keep you from taking stage dives that are not part of the act.

FURMAN

FURMAN SOUND, INC., 1997 South McDowell Blvd., Petaluma, California 94954-6919

Phone: 707-763-1010, Fax: 707-763-1310, Website: www.furmansound.com, E-mail: info@furmansound.com

Music Player Group

GuitarPlayer

KEYBOARD

EQ

GIG

**BASS
PLAYER**

Proudly Presents

MUSIC SUMMIT 2002

The essential success seminar for
musicians, engineers, and producers

Coming in October

featuring

< **Performances** >

< **Product Exhibits** >

< **Clinics, Master Classes, and Roundtables** >

< **Gear Giveaways and Contests** >

< **Book and Autograph Signings** >

Past performers and clinicians have included: *BT, Bunny Brunel, Alvin Chea, Larry Coryell, Kenny Davis, Marty Friedman, David Garfield, Stuart Hamm, James "Hutch" Hutchinson, Alphonso Johnson, Steve Lukather, Michael Manring, Ivan Neville, David Paich, Simon Phillips, Marvin "Smitty" Smith, Don Was*

Your favorite magazines come to life to expand
your knowledge and improve your playing!

For more information, check the pages of *Guitar Player* or log onto
www.guitarplayer.com, www.bassplayer.com, www.keyboardonline.com, www.eqmag.com,
www.gigmag.com, www.musicplayer.com

Bizarre Beauty

other trick and lick you can devise. And it doesn't matter whether you sit or stand—in all playing positions, the Steer seems to melt into your body. The controls are ergonomically placed—with the exception of a pickup selector that's in harm's way of frenetic strumming. Fingerpickers who anchor their pinky on the body may risk a bit of a scratch from the edge of the Steer's mirrored pickguard, but, otherwise, the guitar is an absolute joy to play.


Steer Tones

The Steer's sound is mindblowing. It can cover so much sonic ground you'll think you have an entire herd of guitars in your hands, and every tone is full of life, clarity, and vibe-o-liciousness. The Steer's main feature, however, is crystalline detail. Every note shimmers with impact and weight. The Steer never veers into the shrill zone, and yet clean tones sound so expansive it's as if they're bouncing inside your skull. Even massively saturated timbres ring with "I-can-hear-every-note" precision.

For a film soundtrack session where I had to cover a bunch of different textures, I brought an arsenal of guitars, and ended up leaving them in their cases. The versatile Steer brilliantly enhanced ambient washes, spitty "garbage-band" progressions, bluesy stings, sparkling arpeggios, and EBow excursions. Even though I *knew* I played the Steer on every track, if I closed my eyes during playback, I might swear I had switched between my Fender Strat, G&L ASAT Classic, and Gibson Les Paul. Admittedly, the guitar's chameleon-esque nature was aided by plugging into different sonic tools—direct through a Jennings JD1 direct box, a Korg AX1000G, and a DigiTech GNX1, and by miking a Vox AC15 and a Marshall JCM 800 combo—but it still produced delicious single-coil, full-on humbucker, and pingy out-of-phase sounds.

Onstage through a 30-watt Bad Cat Hot Cat, the Steer simply *roared*. The low end articulation is excellent, but you can still get a room-rattling bass bloom by working the tone control. Treble sounds can be tailored to snap, snarl, or bite simply by popping the coil-tap switch and shifting the pickup selector. The Steer practically begs you to dial in new colors on the fly, and that's a glorious way to keep a smile on your face throughout a gig.

No Bum Steer

The Steer gives you a mother lode of musicality for \$730, and it feels so good to play. It's certainly not a conventional looking guitar, but if you're okay hanging with the strange and the exotic, the Steer will reward you with a virtual stampede of tremendous tones. 

FRANK VIGNOLA

Great Guitarist!

Mel Bay Writer!



Jammin' the Blues Volume 3

Rhythm Changes

240 2-bar Jazz Guitar Riffs

Jammin' the Blues Volume 2

Rhythm Changes

Jammin' the Blues Volume 1

Rhythm Changes

Comping the Blues

MEL BAY PUBLICATIONS, INC.

1-800-9-MELBAY (MELBAY 633-5229) • FAX (636) 257-5662

Visit us on the Web at www.melbay.com

Email us at email@melbay.com

The source for Guitar Books, Videos, DVDs, CD-Roms, Magazines, and more!!

Guitar Kits

Comes with everything you need to assemble an electric guitar, including Solid Basswood Body, Neck, Pick guard, Pick-ups, Tuners, bridge Jack, etc. It even comes with a set of strings and a cord. Just Shape headstock, paint assemble, & set-up.

S-style Guitar Kits.....\$119.00
T-style Guitar Kits.....\$119.00
P-style Bass Kits.....\$139.00



We have Hundreds of
Guitar Related Books to Choose From



50 Years of Burns-Baldwin Guitars, 1952 - 2002

Pearls & Crazy Diamonds
87 pages, Hardbound.....\$39.95

The Mellotron Book

148 pages, Softbound. \$24.95



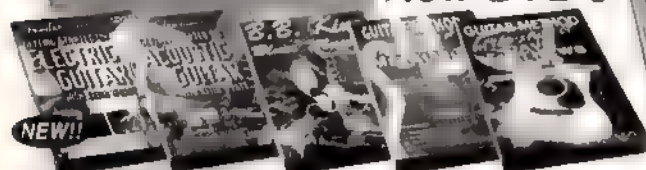
How the Fender Bass

Changed the World
190 pages, softbound.....\$27.95

The Boss Book

122 pages, softbound with CD.....\$19.95

New DVD's



Fender- Get Started Electric

Keith Wyatt, Instructional DVD \$24.99

Fender- Get Started Acoustic

Keith Wyatt, Instructional DVD \$24.99

BB King / Blues Master

Instructional DVD \$39.95

Metallica / Guitar Style

Taught by: Kurt Mitchell
Instructional DVD. \$19.99

Dave Matthews Band / Guitar Style

Taught by: Kurt Mitchell
Instructional DVD..... \$19.99

These titles are available on VHS video also.



Jeff Beck-

Crazy Fingers (Biography)
262 pages, softbound \$15.95

Jaco Pastorius- Signature Licks

56 Pages, softbound with CD..... \$22.95



Luthier's Handbook

Building Great Tone in
Acoustic Stringed Instruments
92 pages, softbound.....\$22.95

We stock over 1000
Guitar Videos titles

Now Stocking

Guitars from

Maverick

WindSong

RS Guitarworks

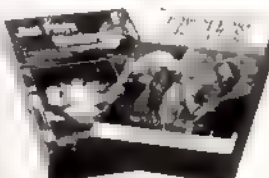


Eric Clapton-

Unplugged
Performance Video \$19.98

Eric Clapton

Live At Hyde Park
Performance Video \$19.98



Jimi Hendrix

Jimi Plays Monterey
Performance Video.....\$19.98

Page & Plant

No Quarter
Performance Video \$29.98



Todd Barth

Smokin' Country Guitar
Instructional Video.....\$29.95

Mike McAdoo

Advanced Country Guitar
Instructional Video \$29.95



Mike Dowling

Swing Guitar / Rhythm
Instructional Video.....\$39.95

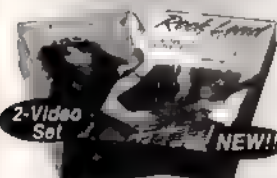
Al McKay

Licks & Samples
Instructional Video \$19.95



Jimi Hendrix
Electric Ladyland

Video & CD Set \$34.98
DVD.....\$19.98



Jason Becker \$49.95

Danny Gill / Rock Lead.....\$19.95



Jim Weider

Get That Classic Fender Sound
Instructional Video.....\$39.95

Arlen Roth

Masters of the Telecaster
Instructional Video \$39.95



Troy Dexter 50's Rock-A-Billy

Instructional Video \$14.95

Jeff Baxter

Instructional Video \$19.95



Blues Guitar Rhythm Chops

Instructional Video \$14.95

Larry Coryell / Blues

Instructional Video..... \$39.95



Jim Hall- Life In Progress
Biography Video. \$19.95

Fender- Factory Tour
Performance Video..... \$29.95



JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

www.jklutherie.com

Orders Only **800-344-8880**

Visit our Retail Store

34 West State Road, Clevel., OH 45002

Just 30 Minutes West of Downtown Cincinnati

E-mail: guitar@jklutherie.com

Local, Fax, **513-353-3320**

Prices subject to change without notice.

We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education)

Save
\$30DIRECT discount
from Publisher

They LAUGHED when I said they could have Perfect Pitch

... until I showed them the simple secret
—and they heard it for themselves!



David Lucas Burge

Learn to recognize
EXACT tones and
chords—BY EAR!

● An amazing discovery into your own personal talent ● know any tone or chord—by EAR ALONE ● sing correct tones—without a starting pitch ● play by ear ● compose music in your head ● perform with confidence ● sight-read with precision ● enjoy richer perception, finer music appreciation ● discover your hidden talents...

The true story behind the worldwide
#1 best-selling ear training method

by David Lucas Burge

It all started as a sort of teenage rivalry.

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

My plot was ingeniously simple: When Linda least suspected, I challenged her to name tones—by ear!

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play (She'll never guess F!).

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail. Once I stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



Classifieds

CATEGORIES

- INSTRUMENTS
- PARTS/ACCESSORIES
- EMPLOYMENT OPPORTUNITIES
- INSTRUCTION
- WEBSITES
- DUPLICATION / REPLICATION
- SOFTWARE
- RECORDS/CDs/VIDEOS
- ACOUSTIC MATERIALS
- SCHOOLS
- OTHER

INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations

GUITAR DIGEST – The Vintage and Used Instrument Magazine. Informative articles! Collector's tips! Dealer stockists! Free nationwide classifieds! Show listings! 6 issues/\$10.00. Sample \$2.00. **GUITAR DIGEST**, PO Box 66, Dept. P, The Plains, OH 45780. MC/Visa: (740) 592-4614

Bear Creek Guitars – Hawaiian Koa acoustic steel guitars (Weissenborn style) – recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. PO Box 1057, Volcano, HI 96785. E-mail: bcguitar@bcguitar.com. Website: www.bcguitar.com

www.andysguitars.com. Hundreds in stock. 1208 N. Monroe, Tallahassee, FL 32303. (850) 224-9944.

After **FUSEBLOWER2** hit, new **Jacques** pedals coming 2002. **DD CUP** double germanium booster. **TUBE BLOWER** f.n.a. green overdrive & **MEISTERSINGER** bbd analog chorus. Pre-order at **www.ts808.com**

Over 1200 VINTAGE, NEW & USED GUITARS in stock. We ship anywhere, 48-hr approval. **WILL PAY CASH** for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a **FREE STOCKLIST**. **DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Ph: (608) 785-7704, Fax: (608) 785-7703, e-mail: davesgtr@aol.com or Web: <http://www.davesguitar.com>

INSTRUMENTS



DISCOUNT PRICES

NEW • USED • VINTAGE
Fender, Gibson, Martin,
Modulus, Garrison, Paul Reed Smith,
Epiphone, Larrivee, Guild, Santa Cruz and others!
Call 800-835-3006
or log on to www.wichitaband.com
Wichita, Kansas

Ask Other Musicians!

grandma's
800-444-5252
grandmas.com



WWW.GEARNUT.COM - Shop online! Guitars, amps, strings, wireless, pedals, books & more! Gear from: Gibson, Ampeg, Crate, Electro Harmonix, MXR, Boss, G&L, SWR, Marshall, Samson, Zoom, & Tons more! Delaware-NO SALES TAX! **WWW.GEARNUT.COM**

Handmade premium Guitars and Basses



Mj guitars www.mjguitar.com
ENGINEERING Tel: (707) 588-9876

FAX IN YOUR AD!
650-513-4616

or
EMAIL YOUR AD!
jmartin@musicplayer.com

INSTRUMENTS

Play With Both Hands!

- ♦ Surprisingly easy method
- ♦ Get new method book – FREE
- ♦ Add chords to basslines, melody over chords, two-handed improv and more!

(800) 606-1480
www.megatar.com

Mobius Megatar

FOR SUBSCRIPTION INQUIRIES,
CALL (800) 289-9839

1961 Stratocaster. Sunburst. All original. Good condition. Left-handed. 16K US negotiable. 514-321-2440 or 514-830-0434

Factory Direct Discount Guitar Speakers, Celestion, Eminence, 212 cabs from \$149, 412's from \$199. Excellent reviews on www.harmony-central.com and www.guitar.com. Visit www.AvatarSpeakers.com 208 762 5251

VINTAGE INSTRUMENTS and APPRAISALS. Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at www.gruhn.com. We **BUY, SELL** and **TRADE** and ship worldwide. Written **APPRAISALS** available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203. (615) 256-2033, Fax: (615) 255-2021

Pat Martino knows. You should too.

Visit acousticimg.com

Acoustic Image Musical Amplification
919-598-3113

www.GuitarAmpsOnline.com
Top Hat • THD • SWR
Low Prices! Free Shipping!

Stick, Warr, Mobius Megatar players: Heard the Trax TouchBass™? Touchstyle heaven – great sound, great value! (800) 310-9190 www.traxbass.com

Classifieds

INSTRUMENTS

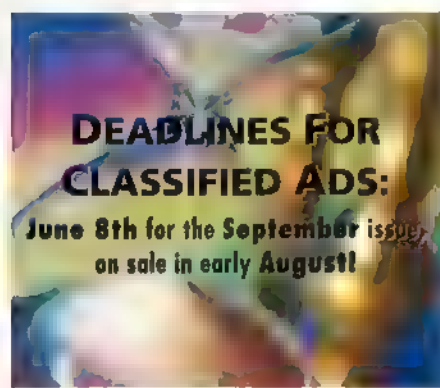
FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585, Fax (718) 816-4416, website www.mandoweb.com; e-mail mandolin@mandoweb.com

WWW.MJGUITAR.COM The Mirage guitar played by professionals.

MOM'S MUSIC. For all your guitar needs. Fender - Line 6 - Parker - Takamine - Ibanez - Gibson - Jackson - Vox - Yamaha - Marshall - Zoom - Korg - and more. (800) 467-MOMS, ask for Ryan. www.momsmusic.com

Guitars used and vintage and amps at fair prices. We trade and ship worldwide. **Free list.** Established in 1975 **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205 (502) 459-4153

GUITAR VILLA
can quote that price AND ship free!
Toll-free order line: (888) 746-9200.
www.guitar-villa.com



DEADLINES FOR CLASSIFIED ADS:
June 8th for the September issue
on sale in early August!

INSTRUMENTS



LOVE MUSIC? LOVE AUCTIONS?
MusicLoversAuction.com

DO YOU HAVE A DREAM GUITAR? You can make one with our US-made best quality parts. MusiKraft, Inc., Dept. GP, PO Box 532, Sicklerville, NJ 08081. Phone (856) 728-5555. Website www.musikraft.com. E-mail: gulab@musikraft.com

THE GUILD GUYS We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders. Phone/Fax (931) 433-1955. Web www.guildguy.com. For Guild t-shirts, straps, caps, and more, visit www.guildgear.com

www.schwartzguitars.com. World-class hand-crafted acoustics. 371 Bradwick Dr., Unit 5, Concord, ON, Canada L4K 2P4. (905) 738-0024

THE STUDIOBOX
DIGITAL AUDIO WORKSTATIONS
1-866-YOUR-BOX (1-866-968-7269)
www.thestudiobox.com



USA musician.com
Best prices on thousands of products
FREE online classified ads
FREE band web page
Product manuals, club & radio info
www.usamusician.com

INSTRUMENTS



MUSIC GROUND
We are the world's leading retailer of vintage British amplifiers and effects. Our stock always includes Marshall Bluesbreaker combos Plex'a, JMP'a, Vox AC30/15'a plus a selection vintage Orange, Selmer, Hiwatt etc. no matter how rare, if anyone can find it we can! We have two amp tech's on site who believe in 'tone' and we really know a great amplifier when we hear one as we have so many! We offer European specialties e.g. Hofner, Burns, Zemats, Framus, Wandre, both guitars and basses, plus a range of vintage studio equipment. If you want the best possible sound you need the best possible equipment. CALL US NOW!
Email: info@musicground.com
Web: <http://www.musicground.com>
Tel: +44 (0)113 243 8185
Fax: +44 (0)113 2443885
38 Call Lane, Leeds, England, LS1 8DT

www.dekarrmusic.com
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1

Try Your Own Ad In Guitar Player's Classifieds!

Whether you're selling your new invention, your old guitar, or your own instruction course, your ad will be seen by hundreds of thousands of guitarists worldwide! Call 650-513-4376 for more information

An ad in GUITAR PLAYER's Classifieds reaches more than 148,000* serious guitarists for only \$3.15 per word plus \$7.00 for an address. Minimum charge \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$205.00 per vertical column inch (column width is 2-1/4 inches); Color (Display Classifieds only): 25% additional. **Deadlines:** the 8th of the month, 2 months prior to on-sale date (for example, June 8th for the September issue, on sale in early August). All Classified ads are also posted on our website (www.guitarplayer.com) at no additional charge. All ads

must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads must be music-related. Retailers may not list discounted prices or percentages, unless items are used or advertiser is the sole distributor. Advertisers must provide us with their complete name, street address, and phone number; whether or not they are included in the ad copy (You may list a PO Box address in your ad, however). **Mail ads to: GUITAR PLAYER Classifieds, Attn: Joanne Martin, 2800 Campus Dr., San Mateo, CA 94403. FAX (if paying by MasterCard, Visa, or American Express): (650) 513-4616. For more information, call Joanne Martin at (650) 513-4376, E-mail: jmartin@musicplayer.com. (*Audited circulation, does not include pass-along rate)**

Please type or print your ad clearly. Use a separate sheet of paper if you need more room.

TO COMPUTE COST OF AD

_____ words x \$3.15 = _____
_____ bold words x \$.50 = _____
_____ ALL CAPS wds x \$.25 = _____
Address \$7.00 = _____
Total cost per issue = _____
(minimum \$25.00)
x number of issues to run x _____
Total payment = _____
☐ Payment enclosed, or Charge my
☐ Visa ☐ MasterCard ☐ American Express
Card # _____
Expiration date: _____
Signed _____

Name _____

Address _____

City _____

State _____ Zip _____

Telephone _____

E-mail _____

GP _____

Category ☐ Guitar Shows ☐ Instruments ☐ Parts/Accessories ☐ Duplication/Replication ☐ Websites
☐ Schools ☐ Instruction ☐ Software ☐ Songwriting ☐ Records/CDs/videos ☐ Employment ☐ Other

(do not include address when counting words)

Classifieds

INSTRUMENTS

AMERICAN GUITARS, REVISED EDITION, 1992 The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "owners of the original [should] at least explore [acquiring] this one." NPR Radio "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers: (800) 237-5534.

www.WearSomeMusic.com - Proudly display the instrument you love on quality casual clothing!

Twanger PraxAx™

Guitar,
Bass,
Banjo &
Mandolin



Portable Picking Practice

Around \$40
toll free 888-944-2481
www.twanger.com

Roxy Music's "Online Secure Discount Catalog!"
www.roxymusic.com. Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

WWW.ROCKARTISTGUITARS.COM
HAND-CRAFTED TRIBUTE MEMORABILIA
FROM ROCK N' ROLL'S HALL OF FAME

www.willcuttguitars.com
Hamer, Tele, Fender, Gibson, Les Paul, etc.
(859) 276-2713

PARTS/ACCESSORIES

Tube Amp Modification Kits. Step by step, easy to follow. D.I.Y. and save \$! Free catalog. **Circuitrix**, 363 Main St., Fiskeville, RI 02823. (401) 823-7952. **circuitrix@compuserve.com**

Fine Handstitched Custom-Molded Leather Guitar/Bass Cases. **www.lafrancecases.com**

Making **THE COOLEST PICKS IN THE UNIVERSE**
Visit **www.butterflypicks.com**

PARTS/ACCESSORIES

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings **www.juststrings.com**

Do you want to improve your playing fast?

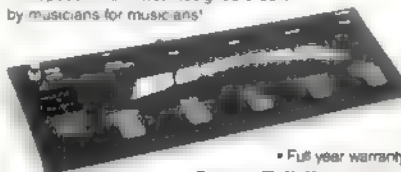
Then get a hold of a

BOOMERANG

Phrase Sampler

It will play rhythm while you solo for days

It's powerful and easy to use. It's a musical scratch pad, tireless accompanist, and creative tool. It can record, create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live and more. It records for two minutes, four minutes on half speed. And it was designed & built by musicians for musicians!



- Full year warranty
- Rugged 17"x6"x2" steel chassis
- Easiest to use looping device on the planet
- Made in the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang Phrase Sampler or drop us a line. List price is \$599, but talk to your local store for your best deal.

Boomerang Musical Products
PO Box 541595
Dallas TX 75354-1595 **800-530-4699**
mmelson@dimans.com
http://www.boomerangmusic.com

Dealer inquiries welcome.

SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds
from Original Standard Recordings!
Thompson Vocal Eliminator™
V6-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770) 482-2485 - Ext 25
LT Sound Dept. GP1 7080 LT Parkway, Lithonia, GA 30058
Internet: **www.LTSound.com**
Better Than Karaoke For Over 25 Years!

PROTECT & ORGANIZE

Custom Covers **800-344-6654**
tukicovers.com cordfolio.com

YOU NEED A PEDALBOARD!! Professional pedalboards/roadcases built to your specs for as little as \$79.00!! **WWW.NYCPEDALBOARDS.COM** Toll-free 1 (888) 633-8450

STRINGS! SAVE! Most Brands. BP Sales, Box 1394, Flushing, NY 11354. **FREE** Catalog. Phone/Fax: (718) 358-1750. E-mail: **bpstrings@nycrr.com**. Fast, reliable! Secure Website: **http://www.rfd.cc/bpstrings**.

PARTS/ACCESSORIES

Hand-Made Leather Straps

EL DORADO GUITAR ACCESSORIES
www.eldoradostraps.com
MC / VISA catalog / info 626.791.4995

Rondinelli Music / Audio

SPECIAL PRICING ON:

- Shure SM57 & SM58 Mics
- Audix OM2 & OM5 Mics
- AKG Headphones

563-583-8271
www.rondinellimusicaudio.com

PEDALS, PEDALS, PEDALS! EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** **MusicToyz.com**, Westbury, NY (516) 338-4316. Web: **www.musictoyz.com** E-mail: **sales@musictoyz.com**

Guitar Parts - DIRECT

• Tuners • Pickguards
• Bridges • Pickups
• Knobs • Much More

www.CustomShopParts.com

REPAIR AND BUILD GUITARS! Free catalog packed with thousands of parts, tools, woods, kits, books and videos. Featuring StewMac tools and Waverly machines. Stewart-MacDonald, Box 900-G, Athens, OH 45701. Call (800) 848-2273 **www.stewmac.com**

mosesgraphite.com

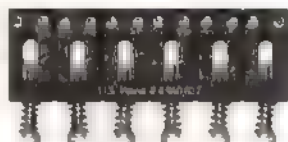
GUITAR NECKS

541.484.6068

Classifieds

PARTS/ACCESSORIES

How to Squeeze that last bit of Tele® out of your Tele®.



String Saver Saddles

Played by Kenny Wayne Shepherd, Dick Dale, Aerosmith, Guns 'n Roses, L.A. Jones, Stone Gossard, Don Carr

"The saddles work outrageously well! My Tele went from sounding thin and brittle to full-bodied and sustaining. It was refreshing to hear the change so decisively from something so small." **Troy Lancaster** - Nashville Studio Guitarist

Graph Tech
Guitar Labs

Call Toll Free 800-388-7011 Ext. 31

Tel. 604-940-5353 Fax: 604-940-4961

www.graphtechbc.ca

Tele is a registered trademark of Fender Musical Instruments

EMPLOYMENT OPPORTUNITIES

www.MusiciansContact.com Paying jobs online. Thousands of satisfied members since 1969 (818) 888-7879

MUSICIANS NATIONAL REFERRAL
Where pro musicians & bands connect.
World's largest, most preferred referral.
Ask about our Lifetime membership. (800) 366-4447
http://www.musicianreferral.com

Heavy improv metal guitarist and drummer with studio in San Francisco seek **slammin' bassist** for serious jams. castaneda_d@hotmail.com

DEADLINES FOR CLASSIFIED ADS:

June 8th for the September issue, on sale in early August!

INSTRUCTION

www.BigEarsPerfectPitch.com BigEars Perfect Pitch™

10,656 Lead Guitar Runs. Amazing book diagrams. 888 Rock and Blues Runs. Quick Easy Method. Guaranteed. Send \$9.95 to **Textnetics**, 6399 Cheekwood Ave., Memphis, TN 38134

2002 Accent on Music Guitar Seminar: Muel Anderson, Stephen Bennett, Mark Hanson, Fingerstyle, slide, harp guitar, arranging, composing, etc. All levels welcome. August 5-11, Portland, Ore. Info **www.AccentOnMusic.com** Accent On Music, 19363 Willamette Dr. PMB#252, West Linn, OR 97068, (503) 699-1814, E-mail: info@accentonmusic.com

21stcenturyguitarist.com

CUSTOM TRANSCRIPTION SPECIALIST. (Large catalog.) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570 (914) 741-6321 **www.guitar-lessons-at-home.com**



"Olympic eartraining for musical athletes." EarGym™ **www.EarGym.com**

ENORMOUS, UNIQUE SELECTION! Instructional guitar tab books and videos. All styles. Free Catalog. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403 (410) 729-3859 **WEBSITE: WWW.CHORDMELODY.COM**

FREE GUITAR TAB CATALOG - Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept. GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326. Foreign - send US\$3.00. Or see it all on-line **http://www.kirkpatrickguitar.com**

For a revolutionary approach to learning blues guitar, go to **www.playingbluesguitar.com**

FREE VIDEO OFFER: Visit our website **www.guitarvideos.com** for instructional and historical videos featuring Wes Montgomery, Joe Pass, Larry Coryell, Jim Hall, Freddie King, Albert Collins, Howlin' Wolf, Chet Atkins and more. **FREE POSTAGE** on all video orders.

www.usschoolofmusic.com 617-666-4839 MASTERMUSICATHOME

ABSOLUTELY UNDERSTAND GUITAR The ultimate video guitar lesson program. Toll-free (866) 477-9900 **www.absolutelyunderstandguitar.com**

INSTRUCTION

RECORDING ENGINEER. On The Job Training in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how 1 (800) 295-4433. Check out our website **http://www.sna.com/musicbiz**

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** - Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006 (617) 325-6853 **www.johnmcgann.com**

www.handHealth.com Exercise products and programs designed to improve strength, dexterity and coordination in the hands and fingers. Distributors of the **Finger Fitness Program** PO Box 13359, Dept. G, Hamilton, OH 45013. Order line 888-868-HAND (4263) Info Line 513-868-7933 Fax 513-868-9038

WWW.PLAYLEADGUITAR.COM. Learn scales, modes the easy way.

New! **FRETBOARD FLASHCARDS** Revised Second Edition. Guitar 72 color-coded cards, \$15.95 + \$2.75 S&H. 12 Tone Music Publishing, PO Box 20564, Dept. GP, Dayton, OH 45420. 1 (800) 256-4858 **www.12tonemusic.com**

"Accelerated monster improv chops." **www.JoyOfImprov.com**

WEBSITES

a-la-cut.com needs music! Pull out that little dittle and send it in - you make money when it sells! Go to **a-la-cut.com** for details

Blues and Rock Backing Tracks. **http://www.mp3.com/johnturnerband**

Talentland.com - Show the world what you've got! **www.talentland.com**

For the best Guitarists in Progressive Rock, log onto **www.magnacarta.net**

DUPLICATION/REPLICATION



www.duplicatorz-R-us.com
CDR Duplicators • DVD Duplicators
CDR Printers • Media • Accessories

SMALL ADS WORK TOO!

Classifieds

SOFTWARE

ATTENTION ALL GUITAR PLAYERS! Stop spinning your wheels and discover the super fast way to great guitar playing! Download a free software demo of Guitar Mentor at our website www.guitarmentor.com

PLAY LIKE THE GUITAR LEGENDS. Learn favorite riffs faster - **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at WWW.SLOWGOLD.COM. Or call toll-free 1 (877) 866-8454, today

MusEdit - Powerful music notation software!

Easy to learn, easy to use. ONLY \$79

Easy to transpose (treble to bass, and bass to treble) (or vice versa)
Transpose, Easy lyric entry
8700 chords/edit your own (Check M.O.)
Alternate guitar tunings (VISA MC Amex)
MIDI Out. Great printing. (Windows 95/98/NT)
Scrolling, many more features. 158 pg. manual
Yowza Software PO Box 4275, Berkeley CA 94704 800-234-0427
demos & info at: www.musedit.com e-mail: info@musedit.com

"SIBELIUS IS THE ULTIMATE CREATIVE TOOL"

— Andy Summers
Former guitarist with The Police

Sibelius 2 Music Notation Software for Musicians
CALL 888-474-2354 FOR A FREE VIDEO AND DEMO
www.sibelius.com/guitar

eMedia Makes Guitar Easy!

Learn from CD-ROMs with hit songs!

Newsweek - "Top 50 CD-ROM of the Year!"

Also Available:
Intermediate Guitar
Beginning Bass
Interactive Song Titles

www.emediamusic.com (888) 363-3424

Authentic Sound: Recorder and Studio. Inexpensive recording, editing and mixing software for Macintosh computers. www.innerloop-prod.com

RECORDS/CDs/VIDEOS

British Blues Rock Guitarist, Taz Taylor Debut US CD. Hear it www.TazTaylor.com

LESLIE WEST-"BIG PHAT ASS GUITAR". Take a private lesson from the master of tone, melody, and vibrato! *Video or DVD* Order info: Guitar Video, P.O. Box 843, Valley Stream, NY 11582 or at www.windfallmusic.com

RECORDS/CDs/VIDEOS

SON of a DIRTY GUITAR PLAYER - the HOWARD ROBERTS Tribute CD, featuring Jay Roberts with Joey DeFrancesco. www.JayRobertsGuitar.com

ACOUSTIC MATERIALS

Tired Of Bad Sound? It's Time To Take A Stand.

For Guitar & Bass Rigs

GRAMMA™ ROCKS!

www.auralex.com

SCHOOLS

Lutherie Training Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugaskie, Sask., Canada, S0H 4B0. E-mail: timelessgtrs@sympatico.ca

AMERICAN SCHOOL OF LUTHERIE

The real deal. Learn state-of-the-art Guitar Making, Design and Repair from the world's finest luthiers (707) 431-9530

AmericanSchoolOfLutherie.com

YOUR AD CAN BE HERE!

Call Joanne Martin at (650) 513-4376

Curbow School of Lutherie. "High Tech, Hands On" Electric guitar and bass design and construction. Intensive repair and modification courses. Study with Greg Curbow in the beautiful North Georgia Mountains. July class now forming. Contact: Curbow String Instruments, P.O. Box 309, Morganston, GA 30560 (706) 374-2873 www.curbow.com

SCHOOLS

GUITAR PLAYER CLASSIFIEDS ONLINE!

www.GUITARPLAYER.com

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040 (602) 243-1179 www.roborto-venn.com

GUITAR REPAIR AND CONSTRUCTION SCHOOL. Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 www.galloupguitars.com

MUSIC THEORY COURSE FOR GUITAR. Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669, E-mail: JSuttonISG@aol.com, Web Site: <http://www.guitar-jimsuttoninst.com>

GUITARCOLLEGE.COM. Your chance for the education you've always wanted! **FREE BROCHURE** 1 (800) THEORY-6. P.O. Box 2038, Oakhurst, CA 93614

Summit School. Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses: Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax (250) 757-8807. Toll-free: 1 (888) 901-9903. E-mail address: luthiersintl@bcsupernet.com

OTHER

"LOOKING FOR A RECORD DEAL???"

Getting signed is very hard to do, but we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
1-800-499-6395

Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

GUITARS

Baker Guitars/bakerguitars.com	16
Brian Moore/BrianMooreGuitars.com	87
Burns USA/BurnsUSA.com/866-677-0066	99
Crafter/hohnerusa.com/804-515-1900	58
Dean Guitars/deanguitars.com/727-519-9669	115
Deering/deeringbanjos.com/800-845-7791 x.107	143
Fender/fender.com/480-596-9690	83
Fernandes/fernandesguitars.com	55
Garrison /garrisonguitars.com	20/21
G&L/glguitars.com/714-897-6766	46
Godin/godinguitars.com/514-457-7977	14, 40, 80, 105
Hofner/boosey.com/800-426-7068	66
Italia Guitars/italia-guitar.com/248-585-9630	89
Lollar Guitars/lollarguitars.com/206-463-9838	131
Martin Guitars/mguitars.com/800-633-2060	38
Ovation/ovationguitars.com	BC
PRS/prsguitars.com/410-643-9970	4, 110
Route 101/route101guitars.com/805-641-3500	88
Sage Musical Instruments/sagemusic.com/650-588-5558	98
Schecter Guitar Research/schecterguitars.com/800-660-6621	45
Taylor Guitars/tayorguitars.com/builditwithbob	126
Terry C. McInturf Guitars/mcinturfguitars.com/919-552-4586	130
Yamaha/yamaha.com/guitars/714-522-9000	9
Warrior/warriorinstruments.com/706-891-3009	60
Zion Guitar Technology/zionguitars.com/919-754-9790	100

AMPLIFIERS

Alessandro/alessandro-products.com/215-355-6424	131
Ashdown/hhbusa.com/310-319-1111	68
Bad Cat Amplifiers/badcatamps.com/909-808-8651	54
Behringer/behringer.com/425-672-0816	97
Fender/fender.com/480-596-9690	3
Hartke/hartke.com	117
Hughes & Kettner/hughes-and-kettner.com/zentera/800-452-6771	42
Koch/koch-amps.com/612-675-3650	86
LANEY/laneyusa.com/888-860-1688	34
Marshall/marshallamps.com	22/23
Matchless/matchlessamplifiers.com/310-481-8231	102
Peavey/peavey.com	49
Presonus/presonus.com/800-750-0323	96
Tech 21/tech21nyc.com/212-315-1116	36
THD Electronics/thdelectronics.com/208-781-5500	104
Victoria/victoriaamp.com/630-369-3527	131
Vox/voxamps.co.uk/631-393-8530	IFC

STRINGS

D'Addario/daddario/800-DADARIO	11
Dean Markley/deanmarkley.com/800-800-1008	12
Ernie Ball/ernieball.com/805-544-7726	1
GHS/ghsstrings.com/800-388-4447	7

RECORDINGS

Atlantic Recording Group	127
Century Media/centurymedia.com	44
Shrapnel Records/shrapnelrecords.com/800-937-8943	127
Sony Classical/sonyclassical.com	48

RECORDING EQUIPMENT

Fostex/fostex.com/562-921-1112	6
Korg/korg.com/d1600/800-335-0800	37, 92
Mackie/mackie.com/uad_1/800-258-6883	71
Tascam/tascam.com	59
Zoom/samsontech.com/516-364-2244	85

PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Alessandro/alessandro-products.com/215-355-6424	130
Allparts/281-391-0637	96
Artec/artecsound.com	143
Coffin Case/CoffinCase.com/818-767-3511	124
Discount Distributors/discount-distributors.com/800-346-4638	84
Duck's Deluxe/ducksdeluxe.com/702-878-4948	131
Furman/furmansound.com/707-763-1010	148
Grover/grover.com	130

Hearos/hearos.com	130
Ice Pix/ice-pix.com/888-606-7771	130
IK Multimedia Productions/amplitube.com/866-243-1718	82
Kinman/kinman.com	116
Luthiers Mercantile/lmil.com/800-477-4437	143
PedalPad/pedalpad.com/785-862-4723	137
Planet Waves/planet-waves.com/800-DADARIO	81
ProCo/procosound.com/800-253-7360	126
Redwood/redwoodmusic.com	130
Shubb Capos/shubb.com/707-876-3001	143
Sustainiac/sustainiac.com/317-340-1161	131
Visual Sound/visualsound.net/561-637-6678	88
Warmoth/warmoth.com/253-845-0403	58

EFFECTS DEVICES/SIGNAL PROCESSORS

BBE/bbesound.com/714-897-6766	114
Boss/bossUS.com/800-386-7575	10
Digidesign/digidesign.com/800-333-2137	56
Digitech/digitech/gp.com/615-620-3800	30/31, 50/51
Dunlop/jimdunlop.com/707-745-2722	2
Electro-Harmonix/ehx.com/212-529-0486	18/19
European Musical Imports/europeanmusical.com/201-594-0817	98
GodLyke/godlyks.com/973-835-2100	101
IK Multimedia Productions/amplitube.com/866-243-1718	82
Presonus/presonus.com/800-750-0323	96
Rocktron/rocktron.com/800-432-7625	94
Roger Linn Design/rogerlinndesign.com	86
Roland/rolandus.com/323-890-3780	120
ToneWorks/korg.com/800-335-0800	15
Voodoo Lab/voodoolab.com/800-986-6696	IBC
Zoom/samsontech.com/516-364-2244	8

MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-620-3800	61
Carvin/carvin.com/800-854-2235	57
Celestion/celestion.com/631-249-1399	122
Mackie/mackie.com/800-258-6883	5
Eminence/www.eminence.com/502-845-5622	17
Samson/www.samsontech/516-364-2244	41

PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	152/153
Backbeat Books/backbeatbooks.com/866-222-5232	89, 100, 106, 125, 132, 135, 136, 138
JK Lutherie/jklutherie.com/800-344-8880	151
Mel Bay/melbay.com/800-8-MEL-BAY	142, 150
Musicians Friend/musiciansfriend.com/800-776-5173	107
Musicians Institute/mi.edu/800-594-9500	102
Musitech College/musitech.com/800-594-9500	137
National Guitar Workshop/guitarworkshop.com	112
SAE/sae.edu/877-27-AUDIO	106
TrueFire.com/truefire.com	136

RETAILERS

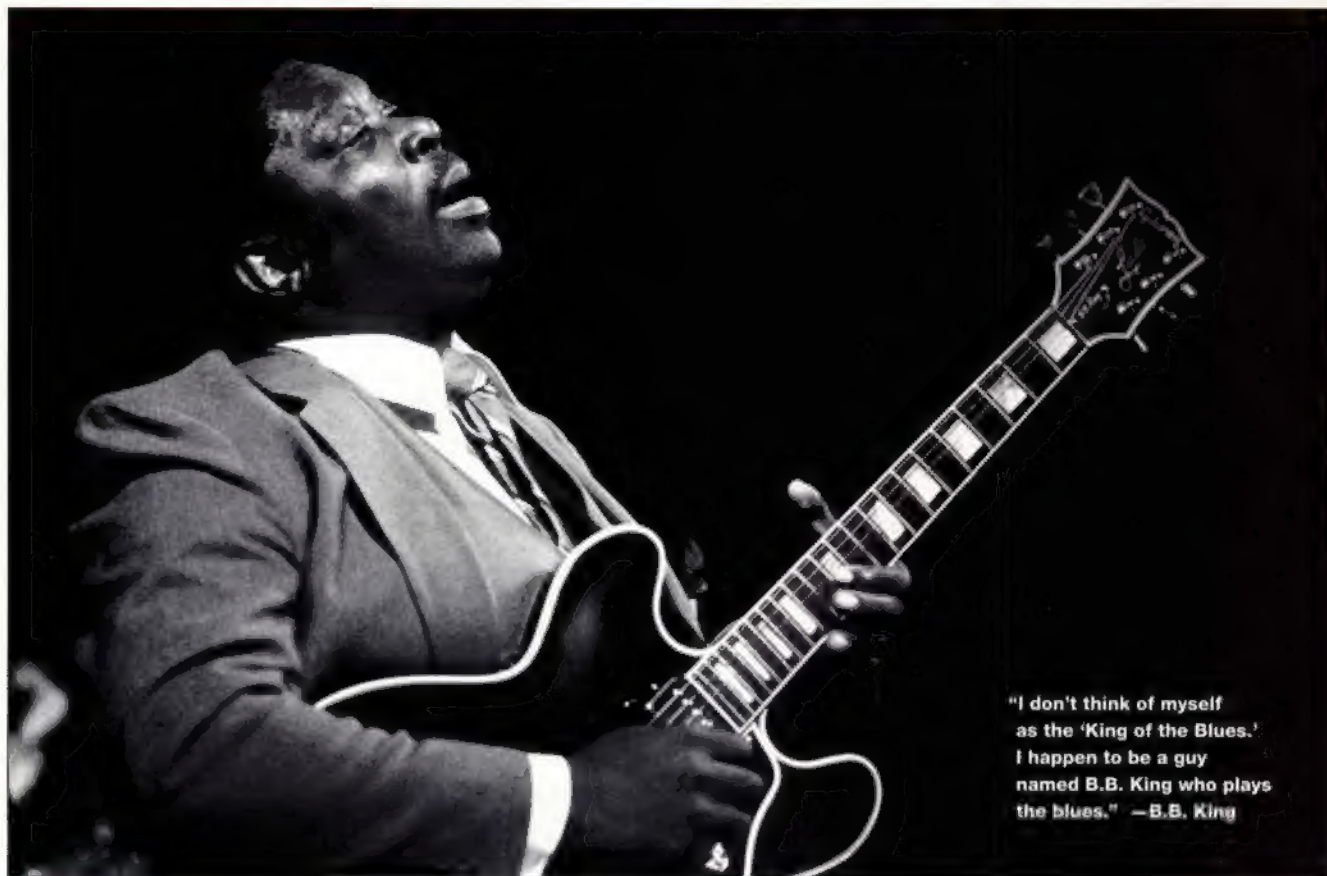
Discount Distributors/discount-distributors.com/800-346-4638	84
Elderly/elderly.com/517-372-7890	36
GGuitars/GGuitars.com/203-786-4734	131
Interstate/interstatemusic.com/877-213-2581	82
LM Products/lmproducts.com/800-876-7651	131
Luthiers Mercantile/lmil.com/800-477-4437	143
Musicians Friend/musiciansfriend.com/800-776-5173	107
Sam Ash/samash.com/800-4-SAMASH	144/145
Shreve Audio/shreveaudio.com/800-214-9222	140
West LA Music/westlamusic.com/310-477-1945	105

OTHER

John Lennon Songwriting Contest/jlsc.com	146
Indie Sessions/631-981-8231	141
Musicplayer.com/musicplayer.com	84
Music Summit 2002/musicplayer.com	149
MYP/musicyellowpages.com/UEM	137
Peavey Giveaway/musicplayer.com	128/129
Ultrasound/ultrasoundrehearsal.com/212-967-5626	60

ADVERTISING: Dave Arnold/Northwest 650-513-4217, Deirdre Jones/NY 650-513-4541, Jon Levy/L.A. 818-994-3800, Michael Montgomery/Midwest 650-513-4518, Eric Shea/Southeast 801-571-8704

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (650) 513-4300; FAX 650-513-4646; TELEX 8278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel: 650-513-4300 Fax: 650-513-4646; ITT Telex #4484425. Periodicals postage paid at San Mateo, CA and at additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada/Mexico/International surface mail; \$25.00 per year for international. All international orders ship via airmail. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (850) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfi@modata.com. Please allow 8-8 weeks for address change to take effect. *Canadian GST included-Permit # 124513540. For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80322-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 18mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 46, No. 17.



"I don't think of myself as the 'King of the Blues.' I happen to be a guy named B.B. King who plays the blues." —B.B. King



GUITAR PLAYER, SEPTEMBER 1980. When *Guitar Player* ran an extensive cover story on B.B. King, it was many guitarists' first glimpse into the history and philosophy of the man who came to be called the "King of the Blues." Aside from providing insights into his own artistry, he reflected on matters of race, stereotypes, and how music brings people together.

—TOM WHEELER

When did you first begin playing professionally?

In the mid '40s, in Indianola, Mississippi, on the corner of Church and Second. It's what they called "across the tracks." I never passed the hat, but people knew I'd appreciate a dime if I played a tune they requested. I'd make more money in an evening than I'd make all week driving tractors.

What did your family think of you playing the blues when you started?

I was a spiritual singer, and they wouldn't go for the blues—not around the house! A few of the spiritual people liked the blues,

but they would play *their* blues after midnight, when nobody else could hear. But a few devils like myself would listen to anything. I was singing spirituals, but I'd love to go to juke joints.

Have the attitudes of black people towards the blues changed over the years?

They're changing. There was a time, however, when we were made to feel like we were the only ones with dirty clothes in the closet. Among the upper class, only a precious few would acknowledge my kind of music in the early days. The regular working class people understood, but the middle class were made to be ashamed of the blues. Today they're listening more.

How widespread is racial prejudice in show business?

It still happens. It's a natural fact. I've been lucky, though. A lot of good things have happened for me, and a lot of good things have happened for a lot of blacks. But when you compare that to what's happening for the whites, it's a great big difference. Fortunately, it has gotten much better. We're getting there. The problem is never with the musicians. Even when it was very segregated down

south, the players always got together and had a good time.

You once selected a performance venue located between black and white neighborhoods to draw a racially mixed audience.

Yeah, I got 'em all. We never would have had any segregation if people would have had enough music around.

Do you still encounter the attitude that people think you have to be poor—or high on something—to be a blues player?

That image that people put on us is *wrong*. Blues is like any other kind of music. Some of us excel, and some of us don't. Red, white, black, brown, rich, poor—we all have the blues. I have been fortunate, and yet now I have more to sing about than I ever did. I see what's happening in this country and around the world. Money troubles, food is running low. I go to the prisons and see what's happening there. Look at Asia, Cambodia. I think of my people—the ones I left behind in Mississippi, and all the people in *all* the Mississippis. We are a part of each other, you know. When I see their condition, I know what they feel, and it hurts. My blues mean more to me now than ever.



THE MULTI-EFFECT PROCESSOR FOR

Tone Connoisseurs.

Players who are serious about tone look to Voodoo Lab for the finest in hand-made, all analog guitar effects.

Tone Connoisseur Brent Mason says, "The Voodoo Lab Analog Chorus is one of the most versatile pedals I use. It gets a Leslie and a really cool old analog chorus sound. The Tremolo gives me that vintage Fender amp trem that I love. Of course I have a Pedal Power* in every rig...it runs any pedal and it won't hum."

The psychedelic swirl of the Micro Vibe and the Proctavia's outrageous octave-fuzz are standards for any discerning Jeff Beck, Jimi Hendrix, or Stevie Ray Vaughan fan. And the Superfuzz, with its unique resonance and

tone circuits, is easily the most versatile fuzz available. Our new Sparkle Drive* takes a classic warm overdrive sound and lets you blend back in a boosted clean for that rich, layered amp tone.

But we're not just serious about tone. Every Voodoo Lab effect features true bypass switching, a heavy duty metal switch and on/off status LED. They're hand built from the finest components available and are backed by a 5-year warranty. Like Tone Connoisseur Andy Summers says, "Voodoo do do that voodoo that they do so well!"

So give us a call or visit us on the web at www.voodoolab.com and find out what the Tone Connoisseurs are raving about.



VOODOO LAB

www.voodoolab.com

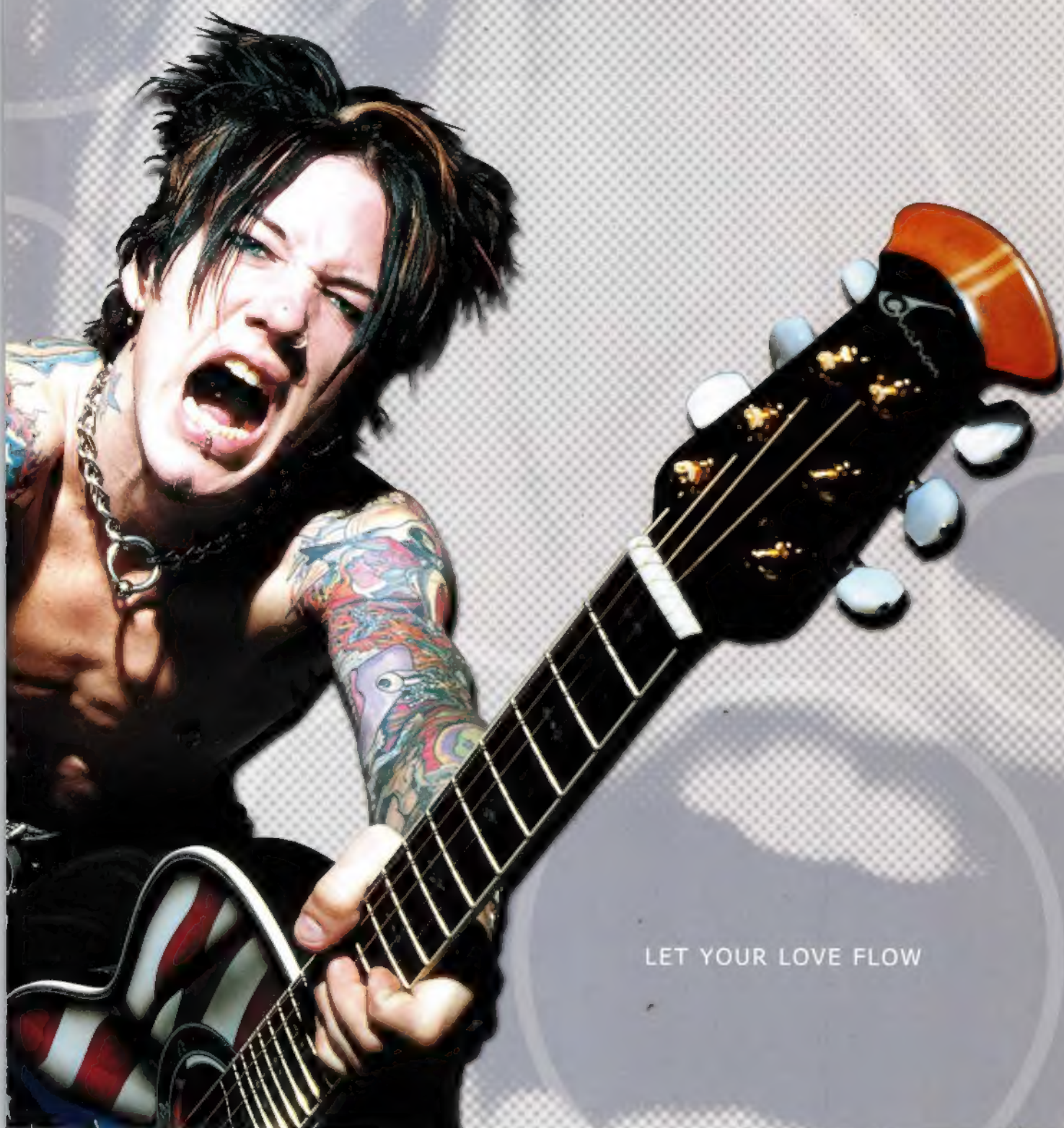
Digital Music Corporation • 1320A Industrial Avenue, Petaluma, CA 94952 U.S.A.
Tel 800 986 6696 • 707 782 0600 • Fax 707 782 9777 • Email info@voodoolab.com

©2001 Digital Music Corp. All rights reserved. Voodoo Lab, Pedal Power 2, Microvibe, Superfuzz, Proctavia, SparkleDrive and Tone Connoisseur are trademarks of Digital Music Corp. *Both the Pedal Power and Sparkle Drive have received Guitar Player Editors' Pick Awards.

NEW!
PEDAL POWER 2
Powers Line6 pedals and
has variable voltage
outputs

DJ ASHBA - djashba.com

Photo: Neil Zlozower



LET YOUR LOVE FLOW

Just don't drip any on the front row.

If you're an electric guitar player looking for the perfect acoustic, you just might fall in love with an Ovation. The high output pickup gives you 12dB more output before feedback than other acoustic/electrics. It feels electric. It plays electric. It sounds huge. No sweat. Just visit your local Ovation dealer and plug one in. Ovation – the electric player's acoustic. OvationGuitars.com


Ovation®
PLUG IT IN